

**TEACHER THINKING: A QUALITATIVE APPROACH TO THE
STUDY OF PIANO TEACHING**

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**Thesis Submitted for the Degree of Doctor of Philosophy at the
University of London, Institute of Education**

1996



ABSTRACT

This study explores the musical and pedagogical transactions involved in piano teaching. Adopting a qualitative approach, it focuses on the work of six piano teachers teaching in a variety of contexts, and employs observation and semi-structured interview. It is concerned not only with teacher behaviour but with the meaning behind that behaviour and its significance in terms of the context in which it occurs. It emphasises the teacher's viewpoint, by exploring teacher thinking, consulting with teachers as they reflect upon their own practice and describe and explain the purpose behind their actions. The study is divided into four parts:

Part 1 outlines the theoretical orientations of the study. Chapter 1 explores the literature on teacher thinking and teacher knowledge, identifying appropriate conceptual and methodological starting points for the study. Pedagogical content knowledge is identified as a critical unit of analysis. Chapter 2 focuses on the piano pedagogy literature, and on research on music teaching and learning, and outlines Swanwick's model of musical criticism, which provides an interpretative framework for the analysis and interpretation of the data.

Part 2 focuses on methodological issues. Chapter 3 outlines the assumptions underlying the qualitative approach adopted, describing the research method and design and explicating the research process itself.

Part 3 attempts to "give voice" to the teachers involved, focusing on their reflections on issues relating to music, teaching and learning.

Part 4 is concerned with the interpretation and discussion of the data in the context of the literature outlined in the theoretical frames put forward in Part 1.

ACKNOWLEDGEMENTS

I wish to express my sincerest thanks to my supervisor, Professor Keith Swanwick, whose theorising in the field of Music Education has for long been a source of inspiration for me. I am grateful to him for his professional guidance, vision and valued support throughout this project, and much appreciate his wisdom and kindness. In particular I would like to thank him for his endless patience with my endless questions!

I would also like to express my indebtedness to the six piano teachers who participated in this research, both for their collaboration in the project and for their continued support and encouragement. Without them this study would not have been possible. I am deeply grateful to them for the trust they placed in me and for their willingness to share their vast experience and "wisdom of practice". I have truly enjoyed working with all of them and reflecting on their illuminating insights into the practice of piano teaching.

I would also like to sincerely thank my colleagues, students and friends in DIT College of Music, the University of London Institute of Education and elsewhere, who have sustained me in so many different ways. I much appreciate their unstinting support and encouragement, as well as their practical assistance.

Finally I would like to thank my family, all of whom have been endlessly supportive of my academic endeavours, and whose ongoing encouragement and inspiration I truly value.

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PART 1

THEORETICAL ORIENTATION

INTRODUCTION

It is quite normal in the course of our daily work, that we avoid direct contact with that work's foundations. But it is equally clear that the moment must arrive when we should reflect upon the objectives we are pursuing, and the paths we take towards them (Treitler, in Nattiez, 1992: 1).

Piano teachers tend to receive a bad press. They are criticised, along with other instrumental teachers, for their emphasis on notational skills to the supposed detriment of students' aural development. They have been accused of trying to mould all their students in the image of the virtuoso pianist rather than helping them to develop as functional musicians. It is said that the manner in which piano is taught ensures that students can play specific pieces without necessarily being able to transfer the skills and understanding to other contexts. They have been condemned for furthering a sense of elitism in this aspect of music education, promoting those who are "talented" and failing to cater for the needs of the less gifted pianistically. They have been accused of teaching the piano rather than teaching music, implying in some sense that piano teaching is not "real" music teaching. They have been criticised for their failure to develop a sense of musicianship in their students and are thought to emphasise the technical and skill related aspects of piano playing rather than foster the student's musical awareness and responsiveness (Camp, 1981; Palmer, 1983; Dove, 1987; Priest, 1988; Thompson, 1989; Verney, 1989, 1991; Schenck, 1989).

The instrumental teacher is criticised for adopting a fundamentally "reactive" rather than "proactive" role, and for being primarily concerned with "catching the mistakes" (Yarbrough and Price, 1989: 184), "correcting the faults" (Jorgensen, 1986: 124), or "noticing and trying to correct the playing problems of their students" (Gillespie, 1991: 228). Piano teachers are thought to teach as they were taught and to adhere to

the apprenticeship model of instruction. Teachers are criticised for the manner in which they supposedly conduct their lessons in a teacher-directed rather than a student-centred way. Some condemn piano teachers for their excessive use of demonstration and modelling, arguing that it leads to mindless imitation on the part of the student. Others suggest that teachers talk too much, pointing out that music is ineffable and cannot be represented in linguistic terms. The content of their teaching is seen to be concerned with "technique" and "interpretation" and piano teachers are criticised both for emphasising the technical elements and for imposing their own interpretations on their students and merely passing on an inherited tradition (Camp, 1981; Cameron, 1983; Madsen, 1988; Mackworth Young, 1990; Grant and Drefal, 1991; Uszler, 1992; Tait, 1992).

These criticisms are not based on the results of systematic research, as there has been very little research on piano teaching. However, they are important in that they raise a number of questions. Firstly, what do piano teachers actually do? Secondly, what is the focus of the teaching and learning, and what is the nature of the musical knowledge that is being conveyed? Thirdly, how is this knowledge communicated to the student and on what basis are musical and pedagogical decisions made?

Historically there has been a lack of structured teacher education and I would argue that, as a result, piano teachers lack a commonly accepted and recognisable body of knowledge which encompasses a pedagogical as well as a musical discourse. This points to a fundamentally important question within the profession: what kinds of knowledge, theories and beliefs do piano teachers bring to their task and on what basis do they conduct their teaching? The piano literature presents the wisdom and experience of many famous artists and teachers and draws attention to much that is illuminating for the piano teacher and performer. However, the emphasis is on methods and techniques of playing the piano rather than on the process of teaching itself.

I would argue that the profession needs to explore further the deeper structures of the discipline, to examine the foundations from which piano teachers operate and to do this in the context of the reality of practice. Piano teachers need a language which describes their practice in both musical and pedagogical terms, a pedagogical discourse which focuses in an integrated way on both the content and the process of piano teaching and emphasises rather than negates the nature of the subject. As a group, piano teachers need to conceptualise and articulate the nature of their practice, and they need to consider that practice in the wider context of music education.

These are some of the motivations behind this study which sets out to explore the nature of the practice of piano teaching, to investigate what piano teachers actually do, the nature of the musical experience and musical knowledge involved, the ways in which this knowledge is conveyed and the theories and beliefs underpinning practice. While the teacher is the central focus, the tripartite nature of the encounter (involving teacher, student and musical content), is stressed, with teacher action being considered in relation to both the student and the music itself. Thus the study focuses on the musical and pedagogical transactions involved as the teacher engages with the student and the musical content in the process of teaching and learning a musical work. It aims to be exploratory and explanatory rather than prescriptive. Adopting a qualitative approach it focuses on the reality of practice in the form of critical episodes of piano teaching, exploring the range and focus of the musical and pedagogical discourse. In keeping with the qualitative viewpoint it is concerned not merely with teacher behaviour but with the meaning behind that behaviour and its significance in terms of the context in which it occurs. Recognising that one can infer only so much from observing teacher behaviour, it aims to understand the musical and pedagogical transaction from the teacher's viewpoint, by consulting with teachers as they reflect upon their own practice and describe and explain the purpose behind their actions.

The teacher thinking and teacher knowledge research paradigm provides an initial framework which helps identify appropriate conceptual and methodological starting points for the study. Thus, Chapter 1, drawing on this body of literature outlines many of the assumptions and motivations underpinning the research. It is argued that teaching is not just a matter of action but also involves thinking, and that the knowledge that teachers bring to their teaching is embedded in their practice and implicit in their actions, reflecting their conceptions and beliefs about the nature of their subject and the process of teaching and learning. Pedagogical content knowledge, which embodies both subject matter content and knowledge of how that subject matter can be transformed for the purpose of teaching, is identified as a critical unit of analysis. The process of reflection is presented as a means of identifying piano teachers' pedagogical content knowledge and making their implicit theories and beliefs more explicit.

Recognising the need for theoretical understanding in interpreting data, acknowledging that "what is to be learned" and "how it is to be taught" is central to the business of teaching any subject, and following on from the concept of pedagogical content knowledge, Chapter 2 explores the piano pedagogy literature, drawing attention to the emphasis on piano playing rather than piano teaching, and pointing to the range and diversity of approaches and the personalised nature of the individual contributions. This chapter also considers the process of teaching and learning, drawing attention to research which focuses on teacher behaviour and teacher instructional approaches and pointing to some of the limitations of descriptive and process-product research. It is argued that much of this research on music teaching lacks a theoretical basis, and Swanwick's model of musical criticism and the related spiral theory is put forward as a suitable interpretative framework for this study. Chapter 3 focuses on methodological issues, outlining the assumptions underlying the qualitative approach adopted, describing the research method and design and explicating the research process itself.

The last four chapters are concerned with the organisation, presentation, analysis and interpretation of the interview data. The data is subjected to a process of data reduction and Chapters 4, 5 and 6 give "voice" to the teachers' reflections on their practice, exploring the reasons behind their actions and the theories and beliefs underpinning their practice, and drawing attention to the range and focus of issues raised in relation to music, teaching and learning. In Chapter 7 these distillations are discussed in the more general context of the literature outlined previously with Swanwick's model providing an interpretative framework within which both musical and pedagogical issues are considered.

CHAPTER 1

TEACHER THINKING AND TEACHER KNOWLEDGE

Introduction

Research on teacher thinking and teacher knowledge, which recognises the importance of teacher cognition in coming to understand the teaching process, represents a relatively new approach to research on teaching. Antecedent traditions in research on teaching emphasised teacher effectiveness, focusing on teacher characteristics and personality traits and on teacher behaviour. Descriptive studies produced effective teacher profiles, and correlational or process-product research explored the relationship between teacher behaviour and learning outcomes (Halkes and Olson, 1984; Lowyck, 1984; Shulman, 1986a; Cochran-Smith and Lytle, 1990; Munby and Russell, 1992). While process-product research defined teaching in terms of teachers' visible behaviour, those committed to research on teacher thinking argue that teaching involves both thinking and action, knowing and doing (Shulman, 1986a; Clark and Peterson, 1986 and Lowyck, 1984).

This section does not set out to review the vast literature on teacher thinking - there are many excellent reviews available (Clark and Peterson, 1986; Clark, 1986; Kagan, 1990). It aims, rather, to give an overview of this complex area, to try to come to some understanding of the concepts implied by the term "teacher thinking" and to try to grasp the theoretical and methodological underpinnings of research in this field. It considers teacher thinking in the context of research in music education and draws attention to some of the assumptions and motivations underlying this particular study.

"Teacher Thinking" Research: Defining the Field

It is not easy to define what is meant by "teacher thinking" research. It appears to be

characterised by a multiplicity of approaches, perspectives and issues. Ben-Peretz, Bromme and Halkes (1986) point out that the underlying assumptions "are by no means uniformly conceptualised between researchers" (p.3). Pope (1993), describing the field as "preparadigmatic" because of the diversity of both theoretical and methodological approaches, points to the variety of theoretical concepts and terms used, including subjective theories, routines, scripts/schema, plans, personal constructs, decision strategies, metaphors and beliefs, intuitive theories, personal practical knowledge, and professional craft knowledge (p.22). Calderhead (1987) observes that "the term 'teachers' thinking' has tended to be used fairly loosely by researchers to refer to various processes such as perception, reflection, problem solving, the manipulation of ideas, etc." He points out, however, that the term

has come to unite a body of research which, although starting from a variety of different backgrounds and focusing on diverse educational issues, has a common concern with the ways in which knowledge is actively acquired and used by teachers and the circumstances that affect its acquisition and employment (Calderhead, 1987: 4-5).

Kagan (1990) uses the term "teachers' cognitions" which she defines as "pre- or inservice teachers' self-reflections, beliefs and knowledge about teaching, students and content, and awareness of problem solving strategies endemic to classroom teaching", pointing out that she often uses "beliefs" and "knowledge" interchangeably (p.421). While both Calderhead's and Kagan's definitions embrace the concept of "knowledge", it should be pointed out that early reviews of the field emphasised the areas of teacher planning, decision making and judgement (Clark and Yinger, 1979; Shavelson and Stern, 1981; Clark and Peterson, 1986; Clark and Yinger, 1987).

Those involved in teacher thinking research represent a range of disciplines and include psychologists, sociologists, curriculum specialists, anthropologists, philosophers, linguists and various subject-specialists. With regard to

methodological orientations, Kagan (1990) argues that "one deeply problematic aspect of this literature is that techniques are derived from different epistemological traditions", revealing some contradictions as each tradition provides a different definition of evidence and truth (p.450). Clark (1986), pointing to the limitations of some of the early psychologically-based models, suggests that "we have begun to adopt the canon of 'disciplined subjectivity' in place of the myth of 'scientific objectivity'" (p.13), while Pope (1993) refers to "a paradigmatic swing towards more qualitative data collection methods within an interpretive approach" (p.27). While the current trend could be described as being predominantly interpretative there is also evidence of positivist approaches and both Pope (1993) and Calderhead (1993) draw attention to the increasing number of studies in the critical theory tradition. Calderhead (1987) describes teacher thinking as a heuristic device, arguing that "the theoretical origins of the research...are not absolutes. Though they may channel the way in which researchers approach an issue, they are ideally used as a heuristic rather than a directive in promoting researchers' enquiry" (p.15). Kagan (1990), describing research on teacher thinking as a "mixed metaphor, a constructivist notion that is often discussed in the rhetoric of positivism", also suggests that research on teacher thinking is a heuristic device, "a placeholder that researchers use until they know enough about a phenomenon to give it a precise label" (p.460).

Teachers' Thought Processes and Subjective Theories

Clark and Peterson (1986) trace the roots of teacher thinking research to Jackson's (1968) "Life in Classrooms", suggesting that

Jackson's contribution to research on teaching was conceptual. He portrayed the full complexity of the teacher's task, made conceptual distinctions that fit the teacher's frame of reference (such as that between the preactive and interactive phases of teaching), and called the attention of the educational research community to the importance of describing the thinking and planning of teachers as a means to fuller understanding of classroom processes (pp. 255-256).

Clark and Peterson also refer to the contribution of Dahllof and Lundgren (1970), while Calderhead (1987) points to the influence of other factors such as a dissatisfaction with behaviourist approaches, the growth of cognitive psychology and developments in sociology and curriculum theory (pp.5-6). The 1975 National Institute of Education Panel 6 Report on "Teaching as Clinical Information Processing", is also cited as an important contributing factor, emphasising as it does that "though it is possible and even popular to talk about teacher behaviour, it is obvious that what teachers do is directed in no small measure by what they think...." (Quoted in Shavelson and Stern, 1981: 457).

Early reviews of research on teacher thinking present research based on the decision making and information processing models of cognitive psychology, as well as on the more phenomenologically orientated research into implicit theories and beliefs (Clark and Yinger, 1979; Shavelson and Stern, 1981; Clark and Peterson, 1986). Clark and Yinger (1979), discussing research focusing on implicit theories, point out that while there appears to be little consensus in this area, "the common thread is the belief that the thinking and behaviour of teachers are guided by a set of organised beliefs, often operating unconsciously" (p.259), stressing that "it is the individual teacher who decides what is appropriate and defines the teaching situation" (p.232). They point to the difficulty in drawing any clear and unequivocal conclusions about teachers' implicit theories from the small and eclectic group of studies available. However, they do draw attention to the fact that teachers, in describing their interactive teaching, refer to student factors, teacher factors, and the structure and organisation of subject matter (p.291). Clark and Yinger conclude that "teachers do seem to hold implicit theories about their work and that these conceptual systems can be made more explicit through a variety of direct and indirect inquiry techniques" (p.291). Clark and Peterson (1986) draw attention to how research on the content of teachers' interactive thoughts reveals that the largest percentage of teachers' reports of their interactive thoughts are concerned with the learner, while other categories

include the instructional process, objectives and content (p.269).

"Routines" and "Rational Activity"

The earlier literature draws attention to an apparent dichotomy in teacher thinking research between concepts of teaching as the enactment of routines and teaching as a rational activity (Lowyck, 1984; Halkes and Olson, 1984; Olson, 1984; Huber, 1989). Shavelson and Stern (1981) suggest that much of teaching is "routinised", with teachers having a mental "script" or "image" which guides their teaching (p.482), while Clark and Peterson (1986) observe how "research in teacher planning suggests that teachers form a mental image that is activated from memory as a plan for carrying out interactive teaching" (p.275).

Lowyck (1984) points to the difficulty of integrating concepts of teaching as rational activity and behavioural routine, suggesting that part of the difficulty arises from the different meanings which can be attached to the term "routine." He stresses the important distinction between routines defined in terms of recurrent units of behaviour and in terms of "expert" behaviour, suggesting that the latter definition "brings us closer to bridge the gap between thinking and routines" (p.14). Halkes and Olson (1984) also comment on the question of routines, identifying two separate viewpoints in the literature, one based on the cognitive processing model and the other using a more phenomenological interpretation. They describe the former in terms of a "thinking-action" view of teaching where "thinking precedes and accompanies acting and in the context of thinking and acting, certain sub-routines occur where acting occurs without thinking routines" (p.5). The phenomenological approach sees routines as "the practical and polished results of what teachers know - the embodiment of their knowledge in its most practised form..." (p.4). This approach suggests that the theory does not precede action but is implicit in it. Thus the action embodies what the teachers know and the fact that they may not be able to give an account of what they may have been thinking does not take away from the

knowing inherent in the action (p.5).

Teacher Knowledge

The perceived inadequacy of the decision making and information processing model to deal with, and account for, the totality of teaching in all its complexities, gave rise to different ways of considering teachers' thought processes. A new focus emerged and teacher thinking research expanded to include increased emphasis on teacher knowledge, linked both with the notion of routines and with the concept of teachers' beliefs and theories, and incorporating a new interpretation of the reflective process involved in teaching.

In the same way that teacher thinking embraces a multiplicity of theoretical concepts, teacher knowledge does not represent a discrete, easily defined area of teacher thinking research. Research in this area includes references to teachers' "craft knowledge" (Zeichner et al, 1987; Batten, 1993; Buchmann, 1987; Calderhead, 1987); "practical knowledge" (Elbaz, 1983); "knowledge in action" (Olson, 1984); "professional pedagogical knowledge" (Kremer Hayon, 1990); "subject matter knowledge" (Shulman, 1986a, 1986b, 1987; Gudmundsdottir and Shulman, 1987; Wilson et al, 1987); "pedagogical content knowledge" (Gudmundsdottir and Shulman, 1987; Shulman 1986b, 1987; Wilson et al 1987; Kilbourn, 1988, 1992). The debate is also conducted in terms of the content and structure of teachers' knowledge (Carter and Doyle, 1987; Calderhead 1987). Some writers use knowledge and belief interchangeably (Calderhead, 1987: 5; Clark and Peterson, 1986: 238; Kagan, 1990: 421), while "conceptions" (Thomson, 1984; Hewsen and Hewsen, 1989), "frames" (Barnes, 1992), "constructs" (Ben-Peretz, 1984), and "perspectives" (Janesik, 1977; Tabachnick and Zeichner, 1986) also feature. Some research focuses on the origins and growth of teacher knowledge (Shulman, 1987; Wilson et al 1987), and other studies address the relationship between teacher knowledge and teacher practice. Many of the studies are conducted in the context of teacher education, often adopting

an expert/novice approach (Berliner, 1986; Berliner, 1987; Strahan, 1989; Feiman-Nemser and Buchmann, 1989; Lampert and Clark, 1990). Rather than try to review this extensive area, I have tried to identify and abstract the salient issues, those which appear to be central to the field and have relevance for this study. These include an increasing emphasis on the content of teachers' knowledge, the recognition of the importance of the tacit dimension of teachers' knowledge, and the role of reflection in both accessing and acquiring knowledge which is embodied in practice.

A Knowledge Base for Teaching

Research concerned with identifying a knowledge base for teaching seeks to discover the kinds of knowledge teachers call upon in their teaching, and to explore the relationship between teacher knowledge and various aspects of teaching and learning. Wilson, Shulman and Richert (1987) suggest that "in teaching, the knowledge base is the body of understanding, knowledge, skills, and dispositions that a teacher needs to perform effectively in a given teaching situation...." (p.106). They note that teacher thinking research has revealed that teachers bring a certain knowledge of their students, of their curriculum and of the learning process to their teaching, but point to how the emphasis has been on "generic cognitive processes that transcend the particularities of the subject matter" (p.107), with the result that "it remains unclear what teachers know about their subject matter and how they choose to represent that subject matter during instruction" (p.108). Shavelson and Stern (1981) observe that "very little attention has been paid to how knowledge of a subject matter is integrated into teachers' instructional planning and the conduct of teaching", arguing that "the structure of the subject matter and the *manner* in which it is taught is extremely important to what students learn and their attitudes towards learning and the subject matter (p.491). Ben Peretz, Bromme and Halkes (1986) also refer to the "widely acknowledged gap concerning teachers' subject matter related thinking" (p.4). Shulman (1986a) refers to the lack of research in this area as being the "missing paradigm" in research on teaching (p.25). He observes that "what we miss are

questions about the *content* of the lessons taught, the questions asked and the explanations offered" (Shulman, 1986b: 8).

Shulman and his colleagues involved in the "Knowledge Growth in Teaching" programme at Stanford University identified seven types of knowledge used by teachers in their teaching. These are:

content knowledge

general pedagogical knowledge, with special reference to those broad principles and strategies of classroom management and organization that appear to transcend subject matter

curriculum knowledge, with particular grasp of the materials and programs that serve as "tools of the trade" for teachers

pedagogical content knowledge, that special amalgam of content and pedagogy that is uniquely the province of teachers, their own special form of professional understanding

knowledge of learners and their characteristics

knowledge of educational contexts, ranging from the workings of the group or classroom, the governance and financing of school districts, to the character of communities and cultures

knowledge of educational ends, purposes and values, and their philosophical and historical grounds (Shulman, 1987: 8)

Shulman and his team emphasise the centrality of pedagogical content knowledge, describing it as "the critical unit of analysis" (Gudmundsdottir and Shulman, 1987: 58). It is argued that "while a personal understanding of the subject matter may be necessary, it is not a sufficient condition for being able to teach. Teachers must find ways to communicate knowledge to others" (Wilson, Shulman and Richert, 1987:

105). Pedagogical content knowledge is concerned with the particular understanding of the subject matter which is necessary to teach it, and includes "ways of representing and transforming the subject matter that make it comprehensible to others", involving various forms of representation, the use of analogies, illustrations, explanations and demonstrations. It also encompasses an understanding of the learning process itself, including an awareness of the conceptions or misconceptions which students may bring to their learning (Shulman, 1986b: 9). Shulman explains the concept as follows:

A teacher knows something not understood by others, presumably the students. The teacher can transform understanding, performance skills, or desired attitudes or values into pedagogical representations and actions. These are ways of talking, showing, enacting, or otherwise representing ideas so that the unknowing can come to know, those without understanding can comprehend and discern and the unskilled can become adept. Thus, teaching necessarily begins with a teacher's understanding of what is to be learned and how it is to be taught (Shulman, 1987: 7).

Shulman (1987) suggests that the four major sources for the knowledge base of teaching are: scholarship in content disciplines; educational materials and structure; formal educational research and scholarship; and the "wisdom of practice" (pp.8-11). In stressing the importance of the "wisdom of practice" Shulman suggests that teachers develop their own practical pedagogical wisdom from their experience of teaching and that the research community should work towards codifying this body of knowledge (Shulman, 1987: 11). He suggests that "practitioners simply know a great deal that they have never even tried to articulate", pointing to the need for a "case literature", and making the point that teaching, unlike other fields such as architecture, law and medicine, where activity is recorded in the form of plans, cases, records and cases respectively, "is devoid of a history of practice" (p.12).

Teachers' Tacit Knowledge: Making the Implicit Explicit

Olson (1992) also emphasises the importance of the knowledge embodied in practice. Olson is rather dismissive of the approach of Shulman, and others, including those involved in "expert"/"novice" research such as Leinhardt (1986), Berliner (1989), Berliner and Carter (1989) and Broome (1989), all of whom he defines as adopting a "cognitive model" in their research on teacher thinking. He argues that "the behaviourist agenda in education lives on in the continuing pursuit for technical perfection. The story is not much changed by moving it out of behaviourism and into cognitivism - it is still a quest for technical rationality and, some would say, a form of scientism" (Olson, 1992: 15).

Olson's own approach emphasises the importance of teacher "routines", and what he refers to as the "folkways" of teachers' tacit knowledge (Olson, 1992, 1984). It could be argued that Shulman's "wisdom of practice" has much in common with Olson's "folkways", and it is also interesting to note Shulman's warning that "we must be careful that the knowledge-base approach does not produce an overly technical image of teaching, a scientific enterprise that has lost its soul" (Shulman, 1987: 20). Olson develops the concept of routines, (one which is also addressed by Huber and Mandl, 1984; Day, 1984; and Elbaz, 1990), suggesting that "it might be thought that routines are the highest expression of what teachers know how to do", and proposing that "we ought to think of routines more as the centre of what teachers do rather than activities of a simple or unconsidered kind" (Olson, 1984: 35).

Olson (1992) describes routines as "expressive texts" suggesting that routines are more complex than we think, that they "embody meaning" and "express things" (p.26). Olson's argument is based on the premise that our knowing is in our doing. He draws on the work of Ryle and Polanyi, emphasising the importance of teachers' tacit knowledge and arguing that knowing precedes thinking about knowing, that knowledge precedes articulate knowledge and that efficient practice precedes the

theory of it (Olson, 1984: 38). Olson argues that in order to understand behaviour, we need to understand the purpose behind the behaviour, pointing out that

comprehension of what another person is doing cannot be had through mere examination of the particulars of their behaviour; we have to appreciate what the person does in terms of what he/she is trying to do. We have to understand their behaviour as pointers towards the purposes which they serve, and in terms of those purposes (Olson, 1984: 38).

According to Olson, to do this "we have to engage in critical reflection with that teacher..." (Olson, 1992: 74). In terms of the implications of his approach for research in teacher thinking Olson suggests that:

The significance of this line of thinking for research on teacher thinking is that we need to watch teachers teach and like historians we need also to consult them as we speculate on what their actions mean within the frameworks which give their actions meaning; we need to talk to teachers in order to understand them; to test our ideas about them against their own (Olson, 1984: 41).

Buchmann (1987), like Olson, uses the term "folkways", but defines it in terms of "patterns of action and interpretation that are existent, considered right, and mostly uncoded", which are capable of being practised in a half-conscious way, without necessarily understanding their point or efficacy (p.177). Buchmann compares "folkways" to "half-conscious habit" (p.178), suggesting that it consists of "mastered patterns of action for specific situations" (p.183), and is "known by acquaintance, through participation in everyday life, and as common sense" (p.180). Buchmann (1987), like Olson, argues that through critical reflection and thought one can build on the commonsense knowledge of the "folkways of teaching" and develop a sense of "teaching expertise" (p.176).

Elbaz (1990) notes that the tacit aspect of teachers' knowledge has been a starting point for almost all teacher thinking research. She describes such knowledge as being nonlinear, having a holistic, integrated quality, being at least partly patterned or organized and being imbued with personal meaning (Elbaz, 1990: 19). The studies referred to above which focus on various aspects of teachers' "conceptions", "perspectives", "theories and beliefs", "frames", "practical knowledge", etc., all acknowledge the importance of the "implicit", "tacit" dimension of teachers' knowledge.

Brown and McIntyre use the term "professional craft knowledge" which they define as knowledge which is:

- 1) embedded in, and tacitly guiding, teachers' everyday actions in the classroom
- 2) derived from practical experience rather than formal training
- 3) seldom made explicit
- 4) related to the intuitive, spontaneous and routine aspects of teaching rather than to the more reflective and thoughtful activities in which teachers may engage at other times
- 5) reflected in the "core professionalism" of teachers and their "theories in use" rather than their "extended professionalism" and "espoused theories" (Brown and McIntyre, 1986: 36)

A similar conception of the term "professional craft knowledge" can be found in the work of Batten (1993). Zeichner, Tabachnick and Densmore (1987) emphasise the notion of "implicit theories" and "interpretive frameworks" in their study which also adopts the term "craft knowledge". The stated aim of this study is "to make explicit and visible the complex, practically oriented and socially derived frames of reference and perspectives through which teachers actually shape and direct the work of teaching" (p.22).

Schon (1983) also stresses the implicit, tacit aspect of knowing. He rejects what he terms the model of "technical rationality" which presents a dichotomy between theory and practice and depicts professional activity as "instrumental problem solving made rigorous by the application of scientific theory and technique" (Schon, 1983: 21). Rejecting the view that professional activity is knowledge driven and, like Olson, drawing on the work of Ryle, Polanyi, and others, Schon (1983) argues that "our knowing is ordinarily tacit, implicit in our patterns of action and in our feel for the stuff with which we are dealing. It seems right to say that our knowing is in our action" (p.49). He proposes a theory of "knowing-in-action", attributing the following properties to "knowing":

There are actions, recognitions, and judgements which we know how to carry out spontaneously; we do not have to think about them prior to or during their performance.

We are often unaware of having learned to do these things; we simply find ourselves doing them.

In some cases we were once aware of the understandings which were subsequently internalised in our feeling for the stuff of action. In other cases, we may never have been aware of them. In both cases, however, we are usually unable to describe the knowing which our action reveals
Schon, 1983: 54).

Schon (1983) links knowing-in-action with ordinary practical knowledge. Like Buchmann he argues that such knowledge is transformed through a process of reflection which generates a new and higher level knowledge concomitant with professional practice (p.56). It is this concept of "reflection" and its role in making teachers' tacit knowledge explicit that the next section addresses, paying particular attention to Schon's theory.

Knowing Through Reflection

Schon (1983) distinguishes between what he describes as "reflection-on-action" (or

post-active thoughts) and "reflection-in-action" (or interactive thoughts). The former involves the careful and deliberate consideration of past action (be that one's own action or that of another), and the latter is used to describe the thinking and reflection which occurs while one is actually engaged in action. Schon explains the concept of reflection-in-action, pointing out that

if common sense recognises knowing-in-action, it also recognises that we sometimes think about what we are doing. Phrases like "thinking on your feet," "keeping your wits about you," and "learning by doing" suggest not only that we can think about doing but that we can think about doing something while doing it (Schon, 1983: 54).

Schon (1983) argues that professional "knowledge" is to be found in the actions in which professionals engage, including their reflection on and in such actions, rather than in a corpus of propositional knowledge. Rejecting the model of "technical rationality", Schon is searching for "an epistemology of practice implicit in the artistic, intuitive processes which some practitioners do bring to situations of uncertainty, instability, uniqueness, and value conflict" (p.49).

Reflecting on the practice of others involves what Schon refers to as "a kind of reflective transformation of experience" which involves "carrying a familiar experience over to a new context, transforming in that process both the experience and the new situation" (Schon, 1988: 25). Schon argues that through a process of reflective transformation "we can see ourselves as builders of repertoire rather than accumulators of procedures and methods", using the examples observed "not as methods or principles to be applied like a template to new situations, but as stories that function like metaphors, projective models to be transformed and validated through on-the-spot experiment in the next situation" (Schon, 1988: 26).

Schon suggests that the view of educational research underlying his concept of

reflection on reflection-in-action follows a powerful intellectual tradition, found in the work of such as Tolstoy, Dewey, Vygotsky, Piaget and Wittgenstein, and argues that "on this view, research should be based on and oriented to practice" (Schon, 1988: 29). Pointing to some of the characteristics inherent in such an approach, Schon describes how "it includes descriptions of events and interventions that may become elements of repertoire; development of tools of analysis or information-gathering usable in situations of action; construction of theories that provide sources of perspectives or metaphors for reflection-in-action" (p.29). He depicts it as being "inherently collaborative", being conducted with practitioners who are both subjects of research and co-researchers (p.29). He argues that, since such research is aimed at producing understandings useful to practitioners, "its products must consist of descriptions understandable by practitioners, useful to practitioners' efforts to carry out their own further research" (p.28). Addressing the issue of generalisation he argues that:

Its ultimate warrant, the primary source of validity in the propositions produced as results, must lie not in their validity as statistical generalisations or 'covering laws,' but in the extent to which practitioners who reflect-in-action in the light of them are able to use them to design effective interventions, confirm action-oriented hypotheses, or gain new insights into the phenomena of practice. Generalisation takes the form of the process I have described as reflective transformation (p.28).

Schon's theory is not without its critics and questions have been raised about certain aspects of his work and its implications for education, including his concept of "reflection-in-action", his interpretation of the artistic features inherent in practice and his understanding of "technical rationality" (Shulman, 1988; Fenstermacher, 1988; Gilliss, 1988; Court, 1988, Hills and Gibson, 1988; and Selman, 1988). Of these, Shulman's comments would seem to be those having most relevance for this study. Shulman agrees with Schon's emphasis on reflective awareness but argues against

the dichotomy which Schon sets up between "technical rationality" and reflective practice. He suggests that "most teachers are capable of teaching in a manner that combines the technical and the reflective, the theoretical and practical, the universal and the concrete that Schon so eloquently seeks" (Shulman, 1988: 33). Acknowledging the importance of tacit knowledge, Shulman points to the necessity but insufficiency of such knowledge, stressing the importance of making the tacit explicit through "a combining of reflection on practical experience and reflection on theoretical understanding" (p.33). Referring to "Schon's exciting conception of a practicum at the heart of a professional curriculum", he raises the question of a *theoreticum*, while at the same time rejecting the concept of such a dichotomy as is implied by this distinction (p.32). Shulman finds Schon's notion of reflection-in-action convincing and relates it to his own concept of "strategic reasoning", which involves "a continuing dialectic between the learning of principles and the experience of cases" (p.36).

Shulman identifies with Schon's emphasis on studying the nature of practice itself, arguing, as was pointed out above, for the development of a case literature, suggesting that "cases extend opportunities for reflection precisely because they take the learner beyond the limits of individual experience and permit opportunities for reflecting on the experiences of others" (Shulman, 1988: 36). He describes cases as "practical occasions for dealing with theoretically interesting problems" (Shulman, 1988: 36), and argues that reflection is not merely a disposition or a set of strategies but employs "particular kinds of analytic knowledge" (Shulman, 1987: 19). Shulman emphasises the contribution of both theory (construed as grounds for action rather than prescriptions), and practice (in the form of cases of teachers' "wisdom of practice"), to the development of a knowledge base for teaching (Shulman, 1986a: 32). Shulman suggests that cases can be interpreted only if there is theoretical understanding, arguing that "what passes for atheoretical case knowledge is mere anecdote, a parable without a moral" (Shulman, 1986b: 12). Like Schon, Shulman

addresses the question of generalisability arguing that "generalisability does not inhere in the case but in the conceptual apparatus of the explicator. An event can be described, a case must be explicated, interpreted, argued, dissected and reassembled" (Shulman, 1986b: 12).

While I have made particular reference to the work of Schon and Shulman, it should be pointed out that the concept of reflection has played an important role in research on teacher thinking, as a means of stimulating teachers to articulate and explicate their tacit knowledge including "conceptions", "perspectives", "frames" and "implicit theories and beliefs". It has been particularly influential in the area of teacher education and professional development where a veritable "reflective movement" has emerged (Zeichner and Liston, 1987; Grimmett and Erickson (eds.), 1988; Calderhead 1989; Russell and Munby (eds.), 1992; Patterson et al (eds.), 1993). The emphasis here is on promoting the development of reflective practitioners who engage in reflection-in-action and also on employing reflection-on-action as a means of developing reflective awareness and articulating teachers' professional "craft" knowledge, "wisdom of practice" and "knowing-in-action".

Perspectives on Research and Practice

Calderhead (1987) has suggested that "central to teachers' acquisition of pedagogical content knowledge is their own critical reflection on practice" (p.9). Grimmett (1988) draws attention to the variety of *purposes* associated with reflection, such as "to *direct* teachers in their practice...*informing* practice in the sense of providing a rich basis for selection as teachers *deliberate* among competing alternatives for action", or providing information which enables teachers to "*apprehend* practice as they reconstruct their classroom experiences" (Grimmett, 1988: 11). Calderhead and Gates (1993) portray the reflective approach as an attempt to understand better the complexity of the profession; as an alternative conceptualisation to the view which portrays teachers as "deliverers of the curriculum", recognising instead "the

thoughtful, and professional aspects of teachers' work"; and as a means of teacher empowerment, enabling teachers to evaluate critically the basis of their own practice (Calderhead and Gates, 1993: 1-2). Kremer Hayon (1990) suggests that the variety of conceptions of reflection in evidence in educational literature "may enrich the field of enquiry *but* may also lead to vagueness and misunderstandings", stressing the importance of considering the process of reflection in relation to its content, i.e. professional, pedagogical knowledge (p.58).

Elbaz (1990) suggests that the concept of "voice" has been central to the development of teacher thinking research, equating it with terms such as "perspective", "point of view", "and frame of reference", and referring to Feimen-Nemser and Floden's (1986) description of "getting inside teachers' heads" (p.17). A concern with "the teacher's voice" characterises approaches involving: biography (Butt, 1984; Day, 1993); narrative and story (Clandinin and Connelly, 1986; Gudmundsdottir, 1990; Elbaz, 1990; Clandinin, 1992; Hansen Nelson, 1993; Kompf, 1993); and conversation (Oberg, 1989; Oberg and Ortiz 1992). This concern for voice is also reflected in an increased emphasis on action research involving teachers in various forms of critical reflection on their own practice (Calderhead, 1984; Day, 1984; Russell and Munby (eds.), 1992; Patterson, Santa, Short and Smith (eds.), 1993).

A further issue related to the notion of the teacher's voice is the concept of a "language of practice" (Clark and Peterson, 1986: 291; Calderhead, 1987: 4; Carter and Doyle, 1987: 158; Elbaz, 1990), which describes teachers' actions, knowledge, theories and beliefs in their own terms, stays close to the reality of practice and provides a means of communication within the profession. Elbaz (1990) points out that "'having voice' implies that one has a language in which to give expression to one's authentic concerns" (p.17). Calderhead (1987) points to the need for teachers to have "a language and concepts that realistically represent their classroom practice, and that acknowledge the complexity of their classroom work", in order to analyse

and discuss teaching issues and, when necessary, to defend the integrity of their practice (p.4). He argues that research on teacher thinking can help provide teachers with this language (p.4).

In addition to developing a "language of practice", teacher thinking research is seen as a source of insight and understanding. Calderhead (1987) refers to research which helps "to conceptualise and explore further the nature of teachers' practice" (p.3), and as a means of providing "insights" into the process (p.17). Clark and Yinger (1979) point to the importance of understanding how teachers "make sense of their world" (p.251). Clark and Peterson (1986) suggest that the purpose of research on teachers' implicit theories is "to make explicit and visible the frames of reference through which individual teachers perceive and process information" (p.287). Halkes and Olson (1984) stress "the explanation and understanding of teaching processes as they are" (p.1). Referring specifically to the study of reflective practice Grimmer (1988) suggests that teacher thinking research is concerned with "how subjects attribute meaning to phenomena", rather than with exploring the validity of same. He argues that

the purpose of this kind of research is neither prediction nor explanation; rather it is to explore phenomenologically how educators create what Shulman (1987) describes as the 'wisdom of practice' within what Lieberman and Miller (1984) have characterized as the complex world and dynamic work of teachers (Grimmett, 1988: 11).

The literature suggests that research in teacher thinking can make an important contribution to practice in the area of teacher education and professional development and also in the context of curriculum development and educational innovation. Lowyck (1990) draws attention to the relationship between research and practice, stressing the need to acknowledge the links between "description, prescription and application". Clark (1986) describes how there has been a "constructivist turning

away from the goal of 'making good teaching easier' to that of portraying and understanding teaching in all of its irreducible complexity and difficulty", arguing that "quality portraiture may be of more practical and inspirational value than reductionistic analysis and technical prescriptiveness" (p.14). Clark (1989) draws attention to the complex relationship which exists between research and practice and between research and teacher preparation, and his observations highlight the distinction between explanatory and prescriptive approaches in both teacher thinking research and in teacher education.

With regard to teacher education Calderhead (1987) argues that "the way in which we conceptualise teaching influences how we attempt to train teachers, or improve and support what teachers do" (p.4). Referring specifically to the contribution of research on teachers' knowledge bases he describes how it helps conceptualise the process of professional development and points to implications for pre-service and in-service education (p.17). Arguing that "learning to teach is an active process involving considerable interaction between thought and action" (p.18), he refers to recent developments in "reflective teacher education", suggesting that research on teacher thinking "is beginning to provide a sounder theoretical foundation which might help to inform the design of such courses, indicating the kinds of knowledge bases that student teachers need to examine and develop and the skills that may be needed to use them" (p.18).

Pope (1993) points to a further way in which teacher thinking research can contribute to teacher education and professional development, suggesting that through engaging in reflection the participants in such research can become more aware and more critical of their own practice. She suggests that the work of writers such as Day (1984), Connelly and Clandinin (1985), Butt (1984), and Yinger (1987) "reflect their concern to enable participants in such research to gain from the experience of reflection and clarification of their thinking in anticipation of further action" (Pope,

1993: 24). Pope argues that it can be "emancipatory" in that "by making the tacit articulate it can be critically appraised" (p.25).

Teacher Thinking and Teacher Knowledge: Research in Music Education

Music educators have engaged in reflection for at least hundreds of years. They hypothesised, listened, observed, and questioned, all to improve the quality of teaching and learning within their own settings. However, most of this was private, often implicit, and was guided more for the need for pedagogical action than a need to question, articulate, and communicate. What is new is the systematic structure of teacher knowledge and its incorporation into scholarly thinking and discourse (Bresler, 1993: 16).

Teacher thinking research has not been at all prominent in research in music education. In a recent article entitled "Teacher Knowledge in Music Education Research" Bresler suggests that the literature of music pedagogy has been a source of teacher knowledge in the past. Although such treatises have not been categorised as "research", Bresler suggests that "nevertheless, they are perceptive and guided by pedagogical concerns, aiming to establish a source of educational knowledge" (Bresler, 1993: 7). Research in music education has not emphasised such knowledge. Bresler, referring to the most recent Handbook of Research on Music Teaching and Learning (Colwell, 1992), points to how "outsiders' perspectives on teaching are emphasised with teachers portrayed as the objects of research, as technicians who will ultimately implement research findings" (p.5). She argues that such an approach "enhances the gap between theory and practice, between "producers and consumers of knowledge" (p.5). Bresler notes how

Missing are the voices of the classroom teachers, their questions and concerns, and the interpretive frames teachers use to understand and

improve their own classroom practices. Nowhere were accounts of teachers' works cited, probably because they were few and difficult to find (Bresler, 1993: 4-5).

However, there have been a small number of studies in music education which, in different ways, focus on teacher thinking and teacher knowledge to varying degrees. Jorgensen's (1986) study is of particular interest, concerned as it is with the decision making of private piano teachers teaching in South West and West London. In depth focused interviews were conducted with fifteen randomly selected private piano teachers. Jorgensen presents a descriptive account of these teachers' recollections and opinions on their decision making in sixteen policy areas concerned with: administrative decisions (studio location, acquisition and maintenance of the teaching instrument, studio enrolment capacity, organisation of instructional time, and fee collection); student related decisions (recruitment, selection, motivation and dismissal); curricular decisions (curriculum design, repertoire selection and assignment); instructional decisions (instructional method, lesson format and conflict resolution) Jorgensen, 1986: 111-112).

Jorgensen (1986) focuses on the decision making process, using a model involving five phases: problem, search, choice, implementation and evaluation (p.112). Jorgensen's questions about each decision making situation were built around this model. She reports that "evidence for some phases is sketchy reflecting the differential detail provided by the teachers" (p.112), and points out that the implementation phase produced the greatest weight of evidence, attributing this to the fact that "teachers found it easier to describe what they did than to explain how they had arrived at a decision" (p.113). Jorgensen also points to the fact that, the farther back in time they were asked to recall, the more difficulty teachers experienced in describing their decision making (p.113).

Thompson's study is also concerned with instrumental teaching. His approach is interesting in that he sought the views of fourteen "acknowledged" group instrumental teachers in an attempt to discover the beliefs and assumptions underlying group teaching in order "to provide both a primary source of opinion and a basis for further evaluation of the principles and procedures of group teaching in action" (Thompson, 1983: 2). In light of the emphasis on "the teacher's voice" observed previously, it is interesting to note that Thompson expresses the view that "to take as a primary source of opinion only those who had written extensively on their approaches would have been a philosophical non sequitur", which, he argues, would have resulted in little more than "repetition of received opinion from standard sources" (p.44). He expresses a concern that "those who hitherto had been unvocal but who had a potential contribution to make, should also be represented" (p.44).

Thompson describes how "hypotheses were drawn from the practitioners themselves" (p.41) and subsequently examined through systematic observation and case study. Thompson's interviews were conducted using a questionnaire covering ten pre-specified areas of interest: antecedents; rationale; organisation; constitution of the group; materials; methodology; social interactions; teacher skills; development; and learning outcomes (Thompson, 1983: 43). It is interesting to note that, while acknowledging the importance of the practising teacher's viewpoint, Thompson chose not to relate the views of the interviewees to their own practice, opting instead to explore the hypotheses which emerged using a different group of "successful" teachers.

Buell (1992) adopted a different approach in his case study of an acknowledged effective teacher/conductor. Using audio and videotaping of rehearsals, observations and interviews, he examined the relationship between the teacher's behaviour and choice of strategy and his "perceptions, understandings and intentions" (Buell, 1992: 72). Buell's structured interviews, which were intended to reveal the subject's

intentions and the reasons for his choice of strategy, "included discussions of the subject's background, philosophies, conscious methodology, performance and educational goals, and awareness and application of instructional and learning theory" (p.73). During the interviews the subject was shown selected examples of characteristic behaviours extracted from the videotapes and was asked questions relating to them. Buell describes how the case study attempts "to establish cause and effect relationships existing in the instructional manner of the subject" (p.80), explaining that, "ultimately the purpose of the study was to provide insight and generate understandings upon which decisions about teacher preparation can be made" (p.27).

Casey (1991) claims to present the views of some of "the most effective College and pre-College teachers" on various aspects of instrumental teaching. The stated aim of Casey's project was "to compile ideas and techniques of a direct practical nature that are used in instrumental music sectionals, class lessons and rehearsals" (Casey, 1991: 425). He presents more than two thousand five hundred ideas, contributed by over one hundred and thirty effective teachers all of whom were interviewed and asked to comment on issues concerning musical sensitivity, skills, type of technique, making techniques work, planning and structure, use of special/unique materials, and unique problems in instrumental instruction (p.45). For the purpose of presentation Casey organises the interview data under eight headings:

- Beliefs and Values of Instrumental Music Educators

- Developing Independence and Judgement

- Planning Instruction

- Communication in Music Classes

- Types of Teaching Techniques: Input Modes for Student Learning

- Teaching Musical Skills through Performance Experience

- Rehearsal Techniques and Ideas

- Miscellaneous

Each section includes an introduction by Casey followed by the comments of the participants. The ideas put forward relate to a range of different instruments and various teaching contexts (eg. individual, band, orchestra, jazz ensemble), and participants include elementary, secondary and College instrumental teachers.

Bresler (1993) draws attention to how the "Music in the Secondary School Curriculum" project, conducted by John Paynter (1977), drew on the knowledge and experience of secondary school music teachers. As in Casey's project, teachers were invited to give their views on "good classroom practice" for music, with particular emphasis given to the development of creative music making. The teachers' observations were categorised under Aims and General Considerations, Organisation and Planning, Material and Lesson Content, and Teaching Techniques (Paynter, 1977: 7-11). Bresler explains how the experiences on which teachers' suggestions were based were neither intentional nor systematically documented, pointing out that "pedagogical observations and analyses typically are not categorised as research" (Bresler, 1993: 7). However, she argues that "Paynter's (1982) integration of teachers' experiences provided a legitimisation of these practical knowledges as a part of the scholarly discourse, enhancing our understanding about teaching and classroom life" (Bresler, 1993: 7).

Bresler (1993) also describes a more recent project in which she herself was involved, Stake, Bresler and Mabry (1991), which, like Paynter's work, incorporated teachers' concerns and ideas into an otherwise researcher-based project. One of the underlying assumptions of the approach was that "effective reform is seldom born of goal setting and standards raising, but rather of intensive analysis of problems and careful delineation of areas susceptible to improvement" (Bresler, 1993: 7). Adopting a case study approach and employing observations and interviews, Stake *et al* explored teachers' musical backgrounds and professional expertise, views and visions of music and pedagogical aspirations. Bresler describes how teachers raised unexpected issues, pointing out that, in general, the issues were "shaped" by

the teachers' perspectives but were "ultimately defined" by the researchers (Bresler, 1993: 8).

Bresler describes two other studies, Wiggins (1992) and Soby (1989), which represent a different aspect of teacher thinking research, highlighting the role of reflection on practice in the acquisition of teacher knowledge. Both studies can be described as pieces of action research, both being conducted by teachers within their own classrooms. The teachers were reflecting on their own practice but in relation to specific aspects of student learning. Wiggins was concerned with the effect of her own curricular choices and pedagogical style on students' learning. Soby's work was part of the Berkshire Study (1989) and he focused on the assessment of music listening amongst middle and secondary pupils (Bresler, 1993: 12). Both Wiggins and Soby emphasised students' perspectives in an attempt to understand the impact of their own teaching on the learning experience. The two studies adopted a qualitative approach and included classroom observations, videotaping of lessons and interviews. Both involved systematic analysis and reflection on the process in which the researchers were involved. The two studies are informed by different theoretical frameworks, with Wiggins concentrating on theories of musical cognition and the representation of musical ideas, and Soby examining assessment techniques and the development of listening skills. In both cases the process of reflection led to increased knowledge and understanding of the teaching/learning process and resulted in changes in teacher beliefs, behaviour and teaching style. Bresler, quoting Goswami and Stillman (1987), refers to the "transformation" which can occur through being involved in such "intentional inquiry". She explains that, in this context, "'intentional' means that teacher research is an activity that is planned rather than spontaneous. 'Inquiry' means that teacher research stems from questions and reflects teachers' desires to make sense of their experiences, to adopt a learning stance or openness toward classroom life" (Bresler, 1993: 9).

Schleuter's (1988) work with student teachers could also be termed as action research. Working with three students for whom she acted as university supervisor for the elementary portion of their teaching practice, Schleuter set out to explore the students' preactive and postactive curricular thinking. Schleuter argues that "since the music student teacher is to acquire experience and develop as a teacher, curricular thinking skills need to be as much a part of the learning process as the acquisition of behaviours, attitudes and techniques" (Schleuter, 1988: 11).

Schleuter presents an indepth case study for each student based on the triangulation of data from journals, participant observation, structured and informal interviews, document analysis, and audiotapes. The writings and conversations of the three students were analysed using prespecified curriculum categories: a) aims/goals/objectives/scope/sequence; b) content/concept; c) activities; d) nature of the learner; e) pupil, program and self-evaluation (Schleuter, 1991: 48). Schleuter set out "to determine which curricular categories they addressed, relative amounts of consideration given each category and changes in their thinking over time" (Schleuter, 1991: 46). Schleuter's combined use of qualitative and quantitative analysis revealed these student teachers as "active participants in curricular decision making, responding to and learning from the experience and those around them" (p.46). Schleuter's analysis indicated that, while the three subjects considered similar curricular issues, "contextual and situational demands prompted idiosyncratic decision making" (Schleuter, 1991: 46).

Kreuger's (1987) study of student teachers is also based in the teacher thinking paradigm. It explores the "alternation and maintenance of beginning music teachers' actions, beliefs, and perspectives during teaching practice" (p.70). Employing observations, tape recordings, document analysis of materials, formal and informal interviews and personal diaries, she explores "the effects of expectations, pressures, implicit institutional assumptions, and the rules of schools upon student teachers'

actions and perceptions" (p.70). Findings revealed that the student teaching experience "significantly modified student teacher perspectives and actions toward increased acceptance of existing school structures and practices" (p.70-71), and that the co-operating teacher had a major influence as did institutional traditions, structural organisation and constraints within the school itself.

This small group of studies reveals a range of foci and a variety of methodological procedures, reflecting the myriad approaches in evidence in research on teacher thinking and teacher knowledge as outlined above. While they all include some element of teachers' thinking (including knowledge, beliefs, decision making, etc.), the individual studies focus on a variety of aspects of music teaching and learning. Jorgensen's study is the only one focusing specifically on piano teaching. While some of the studies could be described as being primarily exploratory and explanatory (eg. Bresler, 1993; Schleuter, 1988; Kreuger, 1987; Jorgensen, 1986), a more prescriptive approach is also in evidence (Buell, 1992), as is a concern with teaching effectiveness (Thompson, 1983; Buell 1992). Bresler (1993) and Paynter (1977, 1982) both focus on curriculum development and curriculum reform; Casey is concerned with improving practice; Wiggins (1992) and Soby (1989) are attempting to improve their own practice through action research; Schleuter (1988) and Kreuger (1987) are concerned with teacher education; Thompson (1983) explores the principles and procedures underpinning group instrumental teaching as well as exploring its effectiveness, while Jorgensen (1986) describes her study as a "base line" study, pointing out that her findings suggest hypotheses for future empirical research, including the relationship between teacher decision-making and teacher effectiveness.

While an emphasis on qualitative methodology is apparent, the studies reveal varying degrees and combinations of qualitative and quantitative approaches. All the studies involve some kind of interview but there are different levels of structure in evidence.

All except Casey (1991) and Jorgensen (1986) include observations. Thompson's study differs from the others in that he does not relate teacher thinking to teacher practice but instead uses different groups of teachers for his observations and interviews. The research participants include experienced practising teachers (Bresler, 1993; Paynter, 1977, 1982), "effective/successful" teachers (Thompson, 1983; Buell, 1992; Casey, 1991), randomly selected teachers (Jorgensen, 1986); student teachers (Schleuter, 1988; Kreuger, 1987) and teacher researchers (Wiggins, 1993; Soby, 1989).

This brief review of studies of teacher thinking and teacher knowledge in music education points to the lack of studies relating to instrumental music teaching and, more specifically, to piano teaching. In drawing attention to the range of foci and the variety of methodological approaches involved, it suggests that Calderhead (1987) and Kagan (1990) were correct in their observations that research on teacher thinking can really be regarded as a heuristic device rather than a directive in promoting researchers' enquiry. However, the literature considered above has been used to focus the research area, and many of the conceptual and methodological issues raised are used as "starting points" for this study.

Starting Points.....

The ethos of the profession is tilted against pedagogical inquiry; teacher theories are simple and uncritical; but is their practice itself so bereft of intelligence? Is their know how so deficient? This is another matter, and I think the answer is no (Olson, 1984: 37).

Although piano teachers are not called upon to conceptualise and articulate what they do as they are engaged in their practice, this does not necessarily imply that they operate in a thoughtless or mechanical fashion. While the profession might appear to lack a professional pedagogical discourse which addresses both musical and pedagogical issues, this does not mean that piano teachers lack knowledge or

expertise. It is suggested that the knowledge that piano teachers bring to their teaching is implicit in their practice. Practice should not be construed only in terms of observable behaviour, since behaviour itself is mediated by thought.

teaching necessarily begins with a teacher's understanding of what is to be learned and how it is to be taught (Shulman, 1987: 7).

The concept of pedagogical content knowledge appears to be an important one, integrating as it does the areas of subject matter content and the forms of representation employed, that is, the "musical" and the "pedagogical" elements of the process. Research on music teaching has tended to emphasise the latter without relating it to the former, whilst the more specific piano literature has tended to focus primarily on the former without paying much attention to the latter. The issue of subject matter knowledge is a problematic one in music teaching because of the unique nature of musical knowledge itself. Because of the non-propositional nature of musical knowledge, music differs from other subjects in terms of possible forms of representation and in the identification and articulation of learning outcomes. This study sets out to examine the subject matter content in the form of the musical issues (knowledge) addressed by the teacher (the "what") and the forms of representation and pedagogical strategies employed (the "how").

The meaning of what people do lies in the purposes served by those actions (Olson, 1984: 38).

Following on the "what" and the "how" one needs to ask "why"? Stressing the importance of teachers' tacit knowledge this approach to research points to the need, not only to observe teachers, but to consult them in order to make the knowledge and beliefs implicit in their practice explicit, to explain the purpose behind their approach. Thus, this study sets out to explore the knowledge and beliefs underpinning practice, with particular emphasis on teachers' conceptions of music (including the nature of musical experience and musical knowledge), music teaching and music learning. Accepting that the meaning of behaviour lies in the purpose behind it, the focus of

this study is on teacher thinking as a means of shedding light on teacher action and making that action intelligible.

Reflection tends to focus interactively on the outcomes of action, the action itself, and the intuitive knowing implicit in the action (Schon, 1983: 56).

The literature stresses the importance of the knowledge that is embedded in practice, emphasising the need for research which focuses on practice itself and explores teachers' theories and beliefs in the context of their own practice. The concept of reflection on practice presents a means of stimulating piano teachers to make the implicit more explicit. It helps them to articulate the rationale behind their musical and pedagogical strategies and thus provides insight into practice which cannot be had by merely observing behaviour or by talking to teachers without observing their practice. This process recognises the importance of "the teacher's voice" and can help contribute to a "language of practice", a professional discourse which is close to and emerges from the reality of practice and encompasses elements of the *what*, the *how* and the *why*. It emphasises the relationship between thought and action, between implicit theories and practice. It would appear to have the potential to reveal insight into the nature of the musical and pedagogical transaction involved in the individual piano lesson and to present a viable means of accessing teachers' knowledge, theories and beliefs.

We can see ourselves as builders of repertoire rather than accumulators of procedures and methods (Schon, 1988: 26).

Generalisation takes the form of the process I have described as reflective transformation (Schon, 1988: 28).

The study presents a range of musical and pedagogical transactions involving different teachers and different students, allowing readers to reflect on the experience of others and thus enlarge their own teaching repertoire and their experience of teaching contexts, through what Schon describes as a process of "reflective

transformation". The intention is not to be prescriptive or to lay down methods and procedures but to provide a means of extending opportunities for reflection, allowing readers to assimilate the new contexts to their own experience and to accommodate that experience to the new possibilities presented.

Theory can provide the analytic and conceptual apparatus for thinking
about practice (Calderhead, 1988: 9).

In short, drawing on the research on teacher thinking and teacher knowledge, this study explores the musical and pedagogical transactions involved in individual piano teaching from the teacher's perspective, posing "what", "why" and "how" questions. It aims to be both exploratory and explanatory and sets out to illuminate the piano teaching learning process. In order to interpret practice and the teachers' reflections thereon, one needs to have some theoretical understanding of the issues at stake. Thus, Chapter 2 will explore the piano pedagogy literature and relevant aspects of the research literature on music teaching and learning in an attempt to provide an orienting framework and conceptual basis for the study.

CHAPTER 2

PIANO PEDAGOGY: "AN ENIGMA"?

It might be expected that the piano pedagogy literature would provide answers to the questions raised in the previous chapter regarding pedagogical content knowledge. However, an examination of this body of literature reveals an emphasis on content, on "what is to be learned" rather than on the processes involved in piano teaching, on "how it is to be taught". There is a problem in defining exactly what constitutes "pedagogical" literature for the piano. What is generally implied by this term appears to encompass material concerned more with piano playing than piano teaching. There is also the question as to whether instructional materials such as studies and exercises, and graded courses of study, often referred to as piano "methods", should be included. The use of the term "methods" in this context further confuses the issue in that it is also used to denote particular approaches to technique which attracted a large following, such as those of Leschetizky or Matthay (Camp, 1981: 16).

The piano pedagogy literature derives from a number of sources. Many of the pedagogical works represent the wisdom and insight gained by famous teachers and artists through their own experience of teaching and performing (Neuhaus, 1973; Waterman, 1983). Some provide more scientific approaches based on systematic research into areas such as physics, mechanics and physiology (Ortmann, 1929/1962; Schultz, 1936). Yet another source derives from the students of famous pedagogues who report on the beliefs, ideas and practices of their teachers (Eideldinger, 1986). Gordon describes how the later twentieth-century books on piano playing represent "a mixture of historical theory, newly explored psychological and physiological concepts, and personalised thought on the subject" (Gordon, 1991c: 344). The literature is characterised by the range and diversity of approaches, the personalised nature of the individual contributions and a lack of uniformity with regard to both

content and format, thus making generalisation difficult.

This section does not set out to provide a historical overview of the field as there are comprehensive chronological surveys to be found already in the work of Uszler, Gordon and Mach (1991), Camp (1981) and Gerig (1974). While these writers all give detailed analyses of the various technical approaches involved, the focus in this study is not so much on technique itself as on the wider view of what constitutes subject matter content in the context of piano teaching and learning. However, an examination of the literature suggests that the history of piano pedagogy is very closely related to developments in technique and performance. While different approaches to technique can be seen to evolve across the centuries, with the original commitment to finger training and independence being replaced by concepts such as weight playing, the use of the arm, relaxation and rotation, an emphasis on technical aspects or the "mechanics" of piano playing permeates the literature. Reference is made to various "schools" of thought, and while it is possible to identify similarities in some of the approaches, it can be argued that comparisons raise more contradictions than congruencies.

The "Technical"/"Musical" Distinction

Gordon points out that "the disclaimer that technical achievement is an end unto itself", usually accompanied by "a reaffirmation of musical goals", is a recurring concept in the piano pedagogy literature (Gordon, 1991a: 297). This observation is borne out further by the tendency of twentieth century writers in particular to define technique in terms wider than the purely physical aspects of piano playing traditionally associated with the term. Matthay, for example, suggests that technique and music are inseparable, and defines technique as "the power of expressing oneself musically...rather a matter of the Mind than of the 'fingers'" (Matthay, 1932: 3). Gerig (1974) quotes Godowsky's view that "technique is something entirely different from virtuosity. It embraces everything that makes for artistic piano playing - good

fingering, phrasing, pedalling, dynamics, agogics, time and rhythm - in a word, the art of musical expression distinct from the mechanics" (Godowsky, in Gerig, 1974: 332). Neuhaus (1973) emphasises the role of the "artistic image" suggesting that "the 'what' determines the 'how', although in the long run the 'how' determines the 'what'" (p.2). He describes his own approach thus:

My method of teaching, briefly, consists of ensuring that the player should as early as possible...grasp what we call the 'artistic image', that is: the content, meaning, the poetic substance, the essence of the music, and be able to understand thoroughly in terms of theory of music (naming it, explaining it), what it is he is dealing with. A clear understanding of this goal enables the player to strive for it, to attain it and embody it in his performance; and that is what 'technique' is about (Neuhaus, 1973: 2).

Bolton refers to "the technique of interpretation" (Bolton, 1954: 40), while Booth suggests that there is "a technique for musical expression" (Booth, 1946/1971: 128). Gordon points out that, despite such attestations, "one is struck by the often sustained focus on mechanics and an inability in the heat of the argument to continue to relate technical goals to the previously acknowledged musical ends" (Gordon, 1991a: 297).

In the same way as there are various meanings attached to "technique", "interpretation" does not always imply the same meaning for different writers. There is a tension in evidence between concepts of interpretation based on the development of musicianship, analysis and an understanding of style, and interpretation defined in terms of intuitive response and artistry. Giesecking and Leimer (1972) stress that "*Absolutely correct execution* of a composition is the only foundation upon which a really excellent interpretation can be built" (p.43). Taylor (1981) draws attention to this tension, observing that "intuition plays a large part in many fine performances, but this intuition must be based upon solid, well founded musicianship", emphasising the importance of "the art of shaping a phrase" and the role of rhythm, punctuation

and the use of tone in doing so, arguing that "any intuitive hunch must be open to justification by analysis and reasoning", and pointing to the need for "informed imagination" (Taylor, 1981: 53). Waterman (1983) makes a similar distinction, referring to concepts of "musicianship" and "artistry", emphasising the importance of developing a strong rhythmic sense and of learning how to shape and colour a phrase in the context of the musical whole, but arguing that "artistry is innate, and therefore cannot be taught but only stimulated" (Waterman, 1983: 9-10).

Objectivity and Subjectivity in Performance

Linked to the notion of interpretation is the concept of personal expression, and this raises the whole issue of 'objectivity' and 'subjectivity' in musical performance, and the tension between the musical work as it is presented in the score and as it is revealed through performance. Taylor (1981) warns against a tendency to see performance as being concerned with pure self-expression, pointing out that while many romantic works call for "warmly temperamental treatment", the musical expression involved must never be allowed to "spill over into fulsome emotionalism nor into sentimentality" (p.156). Hofmann (1909/1976) draws attention to the need for both 'objectivity' and 'individuality' in performance. He suggests that "a purposed, blatant parading of the player's dear self through wilful additions of nuances, shadings, effects, and what not, is tantamount to a falsification" (p.54). Hofmann points to the importance of both objectivity and "legitimate individuality" which he defines as "a real fusion of the composer's and the interpreter's thought" (p.54).

In a similar way Gordon (1995) draws attention to the need to "strike a balance between the two concepts of subjectivity and objectivity" (p.98). He describes the tension between the objective elements as contained in the musical score and the need for a subjective response on the part of the performer.

When a performer goes too far in the direction of subjectivity, capriciousness and instability result. On the other hand, when one regards music totally with an eye toward perceiving objectively what is there on the page, and as a result blocks off subjective response, dullness results at worst and mediocrity at best (Gordon, 1995: 98).

Hough observes that "no one wants to hear mediocrity", expressing the hope that his own performance will always contain "something which is revelatory" (Hough, in Mach 1988/1991: 142). He describes the role of the performer thus:

The performer has a mission; he is like a messenger carrying something precious from the composer to the audience, hoping that nothing has been lost in the exchange. Of course, in that act he also shares in the creative process, because essentially music doesn't exist until a performer recreates the sounds (Hough, in Mach, 1988/1991: 142).

Dunsby (1995) describes the performer's role in terms of "transmission" and "animation", arguing that the performer has a duty not only to transmit the score as presented by the composer but also to "bring that score to life in the process of modifying it to fit with his or her own aesthetic beliefs, stylistic experiences and tradition" (p.50).

Pianistic Skills or Musicianship?

While many of the earlier pedagogical writings focused mainly on ways of developing particular pianistic skills, the twentieth-century literature, while still stressing the "elements" of technique, also emphasises the concept of "musicianship" referred to above, drawing attention to the dual roles of the piano teacher as *music* teacher as well as *piano* teacher. Some use the term "musicianship" as a means of distinguishing between physical or technical skills and more theoretically oriented aspects such as knowledge of keys, chords and general harmonic principles (Lhevinne, 1924/1972: 9-11); others use it to describe skills other than the purely physical such as aural acuity, memory, reading and rhythmic abilities (Bolton, 1954:

48-52; Ahrens and Atkinson, 1954: 92); while in some cases musicianship is equated with the interpretative aspects of performance (Waterman, 1983: 31-42).

Bolton points to the importance of musicianship, defining it as comprising "all that enables us to listen, read, memorise and understand music". However, she emphasises that "primarily we are teaching the pupil Music, and we are doing this by means of the understanding and re-creation of great pianoforte music", pointing out that the pupil invariably "*wants to play pieces*", and arguing that "Music is greater than Musicianship in the same way that Literature is greater than Reading, Writing, and the rules of Syntax. We must not confuse the means with the ends" (Bolton, 1954: 34-35).

Neuhaus describes how Godowsky "was not a teacher of piano, but first and foremost a *teacher of music*", describing how "Godowsky hardly ever said a word about technique...all his comments during a lesson were aimed exclusively at music, at correcting musical defects in a performance, at achieving maximum logic, accurate hearing, clarity, plasticity, through a scrupulous and a broad interpretation of the written score" (Neuhaus, 1973: 12-14). In a similar way Balogh, a pupil of Bartok's, describes Bartok's approach:

The essence of his approach as a teacher was that he taught music first and piano second. Immaculate musicianship was the most important part of his guidance and influence. He clarified the structure of the compositions we played, the intentions of the composer, the basic elements of music and the fundamental knowledge of phrasing (Balogh, in Gerig, 1974: 483).

"Scientific" and "Artistic" Approaches

Closely related to the "technical" / "musical" "divide" is the distinction made between "scientific" and "artistic" approaches to the study and development of piano

technique, equating roughly with Gerig's definitions of "analytical" and "empirical" approaches. Gerig points out that Mozart, Beethoven, Chopin and Liszt "all found technical truth through practical intuitive experience", passing it on "without labelling it or exploring its ramifications" (Gerig, 1974: 4). Describing Rosina and Josef Lhevinne, Schnabel and Horowitz as empiricists also, he points to how Fleisher, a pupil of Schnabel, exemplifies the approach in his observation that

It's your musical ideas that form or decide for you what kind of technique you are going to use. In other words, if you are trying to get a certain sound, you just experiment around to find the movement that will get this sound. That is technique (Fleisher, in Gerig, 1974: 4).

Gerig suggests that "sometimes the empiricists have a dread of any detailed analytical approach for fear that it may spoil the freedom, the spontaneity, the freshness of the musical interpretation" (Gerig, 1974: 4). He draws attention to Bacon's observation that "Piano playing will never be a science. If it were it would cease to be an art" (Bacon, in Gerig, 1974: 5). Ching rejects this view and argues that *"the purely technical aspects of piano playing, the ability to make the bodily movements involved in operating the piano keys efficiently is not to be gained by any reference to any questions of art, but only by reference to applied science, to the established facts of psychology, physiology and mechanics"* (Ching, 1946: vii). Schultz, one of the leading figures associated with the "scientific" approach, argues his case thus:

It is one thing to recognise the extremely objective personality and to dismiss him from music, and it is another thing to assert that all personalities showing strong objective interests are unadapted to musical expression. It is one thing to say that scientific curiosity is vastly different from subjective sensibility, and quite another to imply that an extreme curiosity and an abundant sensibility cannot exist in the same personality. If one's own intuitions do not rebel, then the facts of history afford the proof against too facile thinking (Schultz, 1936: vii).

Ahrens and Atkinson (1954) take an objective view, arguing that "we must not be afraid of the scientific approach to our teaching and playing. Science has done much for us already, and we should always be able to accept hard, cold facts. There has been too much aimless theorising" (Ahrens and Atkinson, 1954: 36).

"Methods" and Individual Needs

A similar tension can be perceived between the concept of technical "methods" and the importance of acknowledging the individuality of each student, including their physical characteristics. Gordon, in his comments on Matthay, observes that "like many other great teachers, he claimed to have no method, meaning undoubtedly that he gave neither the same regimen nor the same advice to all his students" (Gordon, 1991b: 330). Gordon also refers to Kochevitsky who, he explains, "emphasises the necessity for flexibility in dogma, of tailoring the pedagogical method to the individual student" (Gordon, 1991c: 354). While many writers refer to the "Leschetizky Method", it would appear that Leschetizky himself rejected the idea of "method". Leschetizky did not leave any written explanations of his teaching but Gerig refers to how he told Annette Hullah:

I have no technical method, there are certain ways of producing certain effects, and I have those which succeed best; but I have no iron rules. How is it possible one should have them? One pupil needs this, another that; the hand of each differs; the brain of each differs. There can be no rule (Hullah quoting Leschetizky, in Gerig, 1974: 277).

Newcomb quotes Leschetizky as having said:

Don't have a method; it is far better to leave your mind blank for the pupil to fill in. You will discover more easily, in this way what he needs. Even in technique it is impossible to have a method, for every hand is different. I have no method and I *will have* no method....Adopt with your pupils the ways that succeed with them, and get away as far

as possible from the idea of method. Write over your music-room door the motto: 'NO METHOD' (Newcomb quoting Leschetizky, in Mach and Gordon, 1991: 321).

In more recent times Kentner (1976/1991) presents a section in his book *Piano* entitled "Aspects of Technique", pointing out that "what follows is mostly practical advice: no one should expect infallibility, comprehensiveness - or a 'method'". He argues that "many methods have many different answers", and "that for different individuals all the conflicting answers could be right, or at least have *something* good in them" (Kentner, 1976/1991: 47). He describes how the physical characteristics of the student (length of arms, legs and body for example), will affect posture and other aspects of technique. He observes:

Altogether it is dangerous to put down cut-and-dried rules about technique. I have heard pianists who had 'impossible' hands which looked half crippled on the keyboard, and who did all the things condemned by almost everybody else, perform miracles of technical perfection. In matters of piano technique so much depends on imagination, temperament and imponderable things of the mind, and genius often proves that the impossible is the only right solution - in short in Art there can be no categorical rules and no simple solutions (Kentner, 1976/1991: 48-49).

Hofmann makes a similar point. Emphasising the results rather than the methods, he quotes Rubinstein as having said "play with your nose, if you will, but produce euphony (*Wohlklang*) and I will recognise you as a master of your instrument" (Hofmann, 1909/1976: 7). Hofmann observes that "there are but two methods in all the arts: a good one and a bad one" (p.144). He also suggests that pianists experiment for themselves and stresses the "natural position of hand and fingers into which they fall when you drop your hand somewhat leisurely upon the keyboard" (p.7).

Bolton (1954) also emphasises the "natural" approach, suggesting that "we must try to find which method is nearest to a natural way of playing, natural both in movements and in muscular conditions..." (p.56). She makes the following recommendations to the pianist:

Never accept any method theoretically until you can prove it for yourself both musically and muscularly. Do not follow one method slavishly, but keep on saying 'Why?'. Think it all out for yourself in this way, taking the best from several methods, and considering evidence, your *own* evidence, as well as theory (Bolton, 1954: 56).

Gerig (1974) puts forward a similar point arguing that: "Surely the only right piano technique is the natural one. Every pianist...is a unique human being. He needs to embrace the natural laws of technique..." (p.517). However, he suggests that "the experience and knowledge of the many great pianists and teachers who went before him" can provide guidance and direction (Gerig, 1974: 517).

General Principles and Individual Perspectives

The guidance referred to above is of an eclectic nature pointing out that a distinction can also be made in the piano pedagogy literature between the concept of general principles and individual perspectives. Almost invariably writers on piano pedagogy cover what could be referred to as a "core" content dealing with aspects of piano playing such as posture, finger action, use of arm, touch and articulation, rotary movement, scales and arpeggios, pedalling, rhythm, tonal matters, phrasing, dynamics, reading, practice, and memorising. As a result, contents pages often bear striking similarities but the focus and emphasis of the works can vary greatly, with authors having their own individual characteristic approach to performing and teaching as well as to writing. Thus, for example, Matthay's (1913, 1932) work is associated particularly with rotation and the use of the arm as well as with timing and rhythmic progression and the concept of "motion" and continuous movement.

Lhevine (1924/1972) emphasises rhythm also and stresses the importance of musical understanding, aural perception and "beautiful tone". Bonpensiere (1953) adopts a psycho-physiological approach in his highly original *New Pathways to Piano Technique*. In outlining his theory of "ideo - kinetics", referred to above, he suggests that "By thinking alone, our hands, with utmost faithfulness and without the least conscious effort, can reproduce the most elusive and complicated products of our musical volition" (Bonpensiere, 1953: xx). Whiteside (1955/1961) stresses the importance of the aural image and the rhythmic impulse, arguing, in the context of technical issues, that "only a basic rhythm can co-ordinate the body as a whole" (Whiteside, 1955/1961: 6). Newman (1956/74) structures his approach around five specific areas: musicianship; technique; practice; performance; and methodology. Slenczynska (1961) emphasises practice methods, recommending (amongst other approaches) silent keyboard practice, and drawing attention to the importance of intelligent listening and the "inner ear". Neuhaus (1973) recommends a holistic approach, identifying a clear musical conception of the artistic image as the driving force behind technical development, in which context he stresses physical freedom and the "mastery of tone". Taylor (1981) emphasises the intellectual dimension (in addition to technical and emotional aspects), and points to the need for analysis and "an informed imagination" (p.118). Waterman's (1983) approach is structured around the concepts of craftsmanship, musicianship and artistry. Such syntheses as these obviously cannot do full justice to the work of these writers, but they do point to the range and diversity of viewpoints on offer.

Physiological and Psychological Aspects

The writers mentioned above place varying degrees of emphasis on physiological and psychological aspects of piano playing, with the main focus generally being on physiological considerations. Ching was one of the first to emphasise the psychological dimension, and *Piano Playing* includes several chapters devoted to this area: "The Psychology of the Learning Process"; "Freudian Psychology and the

Pianistic Art"; and "The Relaxation Motif: A Psychological Analysis" (Ching, 1946). Bonpensiere's (1953) psycho-physiological approach, (as presented in *New Pathways to Piano Technique: A Study of the Relations between Mind and Body with Special Reference to Piano Playing*), probably represents the most extreme emphasis on psychological factors. Bonpensiere's theory of ideo-kinetics, emphasising, amongst other things, the role of the self, the will, volitional ideation and pre-ideation, stresses the concept of "mental autonomy" (Bonpensiere, 1953: 14). He suggests that "By thinking alone, our hands, with utmost faithfulness and without the least conscious effort, can reproduce the most elusive and complicated products of our musical volition" (Bonpensiere, 1953: xx).

Numerous other writers stress the importance of the mind and its thought processes, but not, like Bonpensiere, to the exclusion of the purely physical aspects. Thus Bolton draws attention to "the mental side of technique" (Bolton, 1954: 57), as do Giesecking and Leimer who stress the importance of "brain work" (Giesecking and Leimer, 1972: 50), and suggest that "to acquire good technique is also mental work" (Giesecking and Leimer, 1972: 50). Matthay also refers to the "mental effort" involved, warning against approaching piano playing as "a purely gymnastic pursuit...without thinking" (Matthay, 1932: 4). Agay argues that "piano practice is both a physical and a mental activity" (Agay, 1981b: p.14) while Gerig quotes Dohnanyi who recommends "not to practise merely with the fingers, but through the fingers with the brain" (Dohnanyi, in Gerig, 1974: 487). Similarly Hullah quotes Leschetizky as having said "the brain must guide the fingers, not the fingers the brain", referring to his emphasis on the mental image, concentrated thought and his recommendation to "decide exactly *what* it is you want to do in the first place...then *how* you will do it; then play it" (Hullah quoting Leschetizky, in Gerig, 1974: 275). Slenczynska recounts how Hofmann instilled in her "the idea that even technical problems are controlled by the mind", explaining how she "came to realise that sufficient mental effort produces a satisfactory solution whatever the difficulty"

(Slencynzka, 1961: 12). Taylor, referring to Busoni's statement that "technique...has its seat in the brain", explains how "the brain conceives and instigates physical movement, and the nervous system responds to impulses from the brain; the nerves convey such impulses to the muscles concerned which, in turn, control the physical movements of arms, wrists, hands and fingers" (Taylor, 1981: 29).

Observable Features and Inner Processes

The physiological/psychological distinction also illustrates a movement away from the purely observable aspects of piano playing, (i.e. the outward physical representation), and towards a focus on other "inner" processes such as listening, concentration, memory and imagination. Matthay deals with all of these issues, stressing in particular the importance of listening and "ear training", and suggesting that

...all ear training in the first place signifies Mind-training: training ourselves to *observe* and *notice aural impressions*, training our mind to make use of the impressions received through our ear-apparatus. In short, Ear-training to be practical, must mean Mind-training, musically (Matthay, 1913: 8).

Matthay warns against the tendency to "*hear* musical sounds without really *listening* to them", explaining how "really listening" implies that we "*analyse* the stream of aural impressions pouring in upon us", with such analysis involving "a high degree of concentration of mind on the part of the pupil" (Matthay, 1913: 5-9). Matthay also draws attention to the importance of imagination and "*pre-hearing* ", arguing that "To concentration we must add *vividness of imagination*....Imagination, the ability to keenly visualise, or auralise things apart from their actual physical happening outside of us" (Matthay, 1913: 10).

Bolton makes a similar point, suggesting that "We must clearly *imagine* the kinds of sounds we wish to make before we start thinking about the way to make them. This

mental pre-hearing in itself helps us a long way towards the right muscular response, and this muscular response can be imagined too" (Bolton, 1954: 57). Last (1960) draws attention to the importance of the "musical intention", explaining how "in this maze of technical fact the core of the whole thing is nearly forgotten - that is, the necessity for a "listening desire" which communicates itself to the arms, hands and fingers" (Last, 1960: *xii*). The concept of the "aural image" is, (along with the rhythmic impulse), the basis of Whiteside's approach (Whiteside, 1955/1961: 7). Similarly Schnabel who recommends "'First hear, then play!'", observing how "That advice seems paradoxical, and yet it is in the natural order of conception and appearance" (Schnabel, 1942/1969: 21). Schnabel draws attention to "the spiritual and the physical ear" (p.20), and in a similar way Slenczynska refers to the "inner ear" (Slenczynska, 1961: 105), stressing the need for "intelligent listening" (p.87), and defining listening as "meaningful and conscious hearing" (p.86). Lhevinne, stressing the value of ear training, makes a similar point, observing that "most students hear, but they do not listen" (Lhevinne, 1924/1972: 11). Lhevinne also draws attention to the need to have a "mental concept of what a beautiful tone is" (p.17), a point also emphasised by Taylor (1981) and Geiseking and Leimer (1972), who emphasise the need to train and cultivate the ear. Geiseking and Leimer stress the importance of "critical self-hearing" and draw attention to the need to listen to "the exact tone quality, tone duration and tone strength" (Geiseking and Leimer, 1932/1972: 10). Taylor, drawing attention to the need for aural awareness with respect to tonal strength, balance and quality, recommends that the teacher should "stimulate the student imaginatively to tonal awareness" and the "sheer beauty and quality", and foster an aptitude for self-criticism (Taylor, 1981: 28). Taylor also refers to how the musician needs to be able "to hear what he sees, i.e. to imagine accurately away from the instrument, the sound of what his eyes perceive in a musical score" (Taylor (1981: 29).

Pianistic Outcomes and Learning Activities

A further distinction, similar to that between inner processes and their outward physical representation, can be made between pianistic outcomes and the learning activities which produce them. Thus, while reference is constantly made to what students need to be able to do in terms of technical skills and musical understanding, some of the writers stress the role of practice in developing pianistic ability, referring, in the process, to the importance of the mind, ear and imagination as discussed above, and incorporating issues such as memorisation (Matthay, 1913; Geiseking and Leimer, 1972; Booth, 1946/1971; Whiteside, 1955/1961; Bolton, 1954; Slenczynska, 1961; Taylor, 1981; Agay, 1981). Booth suggests that "showing pupils how to practise is the major part of music teaching" (Booth, 1946/1971: 32), and similar observations are made by Geiseking and Leimer (1972), Last (1954/1972) and Ahrens and Atkinson (1954).

Various aspects of practice are discussed. Repetition is emphasised with Geiseking and Leimer observing that "practising signifies the continual repetition of some part of a piece" (Geiseking and Leimer, 1972: 47), Last suggesting that "the first thing which a child has to learn is, that *practice means repetition*" (Last, 1954/1972: 103), and Booth describing practice as "the name given to the essential repetitive work which we do to form necessary habits of mind and muscle" (Booth, 1946/1971: 77). Langley warns against "mechanical" repetition (Langley, 1963: 42) as does Taylor (Taylor, 1981: 149) while Agay describes practice as "constructive repetition" (Agay, 1981b: 16) and Ahrens and Atkinson recommend "'*thinking*' repetitions" (Ahrens and Atkinson, 1954: 49).

Different approaches are put forward with regard to how one should approach the learning of a piece with Hofmann, Booth and Taylor all stressing the need to establish a general musical conception or "mental picture" (Hofmann, 1909/1976) of the piece first. Various systematic approaches are recommended such as that put forward by

Booth:

- (1) Learn the notes and the fingering
- (2) Attend to the length of the sounds. These will either be held (*tenuto*), connected (*legato*) or detached (*staccato*).
- (3) Learn to play small sections of from two to four bars (approximately one phrase length) at a regular steady pace and slightly stress the normal accents (Booth, 1946/1971: 82).

Different views are expressed on the merits of slow practice, practice with a metronome, separate hand practice and the isolation of difficult passages. There is an emphasis on the importance of developing good habits with regard to accuracy of notes, rhythm, fingering and phrasing and the need to think musically and avoid "mechanical" practice (Hofmann, 1909/1976; Booth, 1946/1971; Ahrens and Atkinson, 1954; Last, 1954/1972; Langley, 1963; Whiteside, 1955/1961; Bolton, 1954; Slenczynska, 1961; Taylor, 1981; Agay, 1981b). Slenczynska refers to the benefits of "silent practice" (Slenczynska, 1961: 105), and Hofmann (1909/1976), Kentner (1976/1991) and Taylor (1981) also recommend practising away from the piano, pointing to the role of such practice in memorising. Numerous writers draw attention to the different types of musical memory, and there is reference to aural, analytical, visual and muscular memory (Agay, 1981b).

Didactic Material and Repertoire

The technical/musical tension referred to above is also reflected in approaches to pedagogical materials such as exercises and studies throughout the centuries, many of which were devised by teachers in response to specific technical problems encountered by their students. Major pianists and pedagogues who have written didactic materials for the piano reflecting their own particular views on technique include Clementi, Cramer, Hummel, Czerny, Moscheles, Bertini, Burgmuller, Heller, Lebert and Stark, Hanon, Herz, Plaidy, Chopin, Liszt, Pischna, Deppe,

Mason, Brahms, Philipp, Long, Dohnanyi, Cortot, Bartok, Ortmann, Schultz, Newman and Whiteside.

One of the debates in the pedagogical literature centres around whether technique should be developed through such studies and exercises or through focusing on technical problems encountered in the general repertoire. The literature presents a range of views concerning technical abstractions and 'real' music and the role and function of both in the piano teaching-learning context. Czerny, the composer of so many studies, points out that:

Useful as may be the practice of the numerous Exercises or Studies, now published; still the Teacher must not overload his Pupils with them. He must keep in mind, that each musical piece, even a Rondo, or an Air with Variations, etc. is an *Exercise in itself*, and often a much better one, than any professed study... (Czerny, in Gerig, 1974: 516).

Gerig is in agreement:

Although a certain amount of pure technical drill unrelated to pieces seems unavoidable, the more problems are solved by making technical patterns of difficult passages in the concert repertoire (with strong kinesthetic emphasis), the more beneficial and efficient will be one's practice and the more rapid technical development (Gerig, 1974: 516).

Slenczynska (1961) makes a similar point, arguing that practising exercises by Czerny, Hanon, Pischna and others does not ensure that one will be able to deal with technical problems as they occur in particular passages in pieces. She points out that "when you have done it, you will know the exercises, but not the passage", suggesting, like Gerig, that "the only solution is to make a special study of each little problem as it comes up, isolate it, turn it into an exercise and, after you have conquered the difficulty, put it back into the context of the composition"

(Slenczynska, (1961: 35). Whiteside (1955/1961) argues strongly against using exercises by Hanon and Czerny suggesting that "they should be completely discarded on the sole basis that they are not sufficiently stimulating musically to further music-making" (Whiteside, 1955/1961: 50).

Pointing to how Couperin, C.P.E. Bach, Mozart, Beethoven and Chopin all used technical exercises and drills as well as repertoire in their teaching, Gerig suggests that "the tenor of historical technical thought would seem to indicate a balance between the two" (Gerig, 1974: 514). However, reports would suggest that such a balance may not always have been achieved in practice. Forkel refers to how J.S. Bach's students had to "practise, for months together, nothing but isolated exercises for all the fingers of both hands, with constant regard to this clear and clean touch" (Forkel, in Gerig, 1974: 514). Dohnanyi, commenting on the situation in music-schools, observes that "far too many studies and exercises are given from which only little value can be gained, whilst not enough time is left for the study of repertory pieces". He argues that:

tuition suffers mostly from far too much exercise material given for the purely technical development of the pupils, the many hours of daily practice spent on these not being in proportion to the results obtained. Musicality is hereby badly neglected and consequently shows many weak points (Dohnanyi, in Gerig, 1974: 486).

Giesecking and Leimer (1972) also comment on what they see as an overemphasis on exercises and studies, arguing that "the studying of too many etudes is undertaken at the expense of our classical masters, when they should be regarded as only preparatory for the latter" (p.51). Matthay observes that "the folly in the past has been to suppose that one could acquire a musical technique *dissociated* from the practice of actual, real, Music" (Matthay, 1932: 3).

In a similar way it can be observed from much of the discussion above that a vast body of literature focuses on piano playing in primarily abstract terms, dealing with general principles of technique and interpretation rather than, to quote Matthay, "actual real Music". However, a number of writers such as Geiseking and Leimer (1971), Kentner (1976/1991) and Camp (1981) discuss specific pieces, analysing each piece in terms of technical and interpretative aspects, while others such as Matthay (1913), Last (1960), Slenczynska (1961), Neuhaus (1973), Taylor (1981), Agay (1981), Banowetz (1981), and Robert (1981) refer extensively to excerpts from the piano literature in order to illustrate particular aspects of their approach.

Tradition and Innovation

One of the interesting distinctions, in terms of choice of repertoire as well as general approaches, is that which can be perceived between tradition and innovation in piano teaching. With regard to repertoire, Gordon draws attention to the continuing focus within the pedagogical literature on the demands of "nineteenth century, virtuoso-oriented music" (Gordon, 1991a: 294). Many years earlier Schnabel commented on the concept of tradition and convention in the context of what music teachers teach, pointing out that:

He must teach accepted rules which are derived from an accumulation of past musical activities. The teacher, being neither just an historian nor an analyst, begins with the synthesis of musical knowledge which has been reached at his time...The inertia of established rules has enormous power of resistance, and who knows whether such toughness is to be deplored or welcomed? Traditions, as in other fields, must not be condemned altogether on the ground that some might be obsolete and some even false (Schnabel, 1942/1969: 15).

In relation to the pedagogical literature Gordon comments on how the past sixty years of serious piano music is often neglected and observes that

the one to two generation gap by which pedagogy has followed the demands of musical literature thus seems to be widening, because audiences and even performing musicians have been slow to accept the new definitions of aesthetics evolved by the musical thinking of twentieth-century composers (Gordon, 1991a: 294).

These observations draw attention to one of the major criticisms levelled against piano teaching, namely, that it is a pursuit dedicated to the passing on of an inherited tradition (Cameron, 1983: 441), and that performance is developed by "methods" passed on from the master teachers of old (Camp, 1981: 1).

"Methods": Pianistic and Pedagogical

With regard to method, it is also important to note the distinction (already referred to above) between musical and pedagogical methods, between "methods" of playing the piano and methods associated with graded courses of instruction for piano students, including progressively ordered repertoire. Ghazarian Skaggs (1981a) and Uszler (1991c) both provide an overview of the latter type. Ghazarian Skaggs describes the content under the following headings: number of pages; illustrations; familiar songs; classical music; duets; keyboard preparation before reading; note reading; note drills; with verse; note values; meter; rhythm; fingering; hands together; technical studies; scales; key signatures; dynamic nuances; phrasing; theory; written work; and supplementary materials (Ghazarian Skaggs, 1981: 330 - 337). She also gives separate supplementary lists of repertoire, elementary exercises and etudes.

Uszler also provides descriptions of the main features of each approach, drawing attention to repertoire and teaching aids, as well as the concepts and skills covered in the areas of reading, technique, and theory and musicianship. The focus in all of these "methods" is on materials and on specific areas of study that need to be covered, rather than on detailed discussions of particular methods of playing or approaches to piano repertoire (Uszler, 1991c).

The term "method" is sometimes used in yet another context, once again highlighting the musical/pedagogical dichotomy, that of teaching methodology, with writers such as Curwen (1886/1913), Last (1954/72) and Enoch (1974) providing step by step detailed directions, guidance and advice on the conduct of the piano lesson, starting with the first lesson. Curwen's Teacher's Guide, designed to be used in conjunction with "Mrs Curwen's Pianoforte Method" - the "Child Pianist" series of books for pupils, provides directions in the form of "notes on the lessons" or "how to use the pupil's books" (Curwen, 1886/1913: 80). Last (1954/1972), having outlined the first lesson, deals with methodological issues under headings relating to early technique, first pieces, the scale and the key, aural work, time and rhythm, sight-reading, fingering, pedalling, practising, common faults - their anticipation and prevention, the pathway to interpretation and special occasions. Enoch (1974), in addition to discussing the fundamental principles underlying the group teaching approach, provides guidance of a similar kind for different stages of development (planning the group, the first lessons, the first term, completing the first year, the second year onwards), dealing with issues such as singing, reading, rhythm, scales, listening, technique and memory, as well as discussing the art of practising and the adult in the group situation. Enoch, pointing out that while a tested method helps teachers to get started, "a good 'method' is never able to make a good teacher out of a bad one...in the end it can only be a skeleton which the teacher must clothe with his own ideas" (Enoch, 1974: 8). Other works containing some guidance on approaches to the teaching of specific aspects include Booth (1946/1971), Bolton (1954), Last (1960), Langley (1963), Sahir (1981) and Waterman (1983).

Piano Teaching: Content and Process

The focus thus far has been on content because, as has been pointed out above, this is the main concern of the piano pedagogy literature. However, in addition to the methodological guidance provided by Curwen, Last, Enoch and others mentioned above, there are a number of writers who have, in different ways and to varying

degrees, addressed issues relating to general principles of teaching, presenting their views in the form of "maxims" (Curwen, 1886/1913; Booth, 1946/1971) or "general principles" (Langley, 1963). Mrs Curwen's maxims are well known:

1. Teach the easy before the difficult.
2. Teach the *thing* before the *sign*.
3. Teach one fact at a time, and the commonest fact first.
4. Leave out all exceptions and anomalies until the general rule is understood.
5. In training the mind, teach the concrete before the abstract.
6. In developing physical skill, teach the elemental before the compound, and do one thing at a time.
7. Proceed from the unknown to the related unknown.
8. Let each lesson, as far as possible, rise out of that which goes before, and lead up to that which follows.
9. Call in the understanding to help the skill at every step.
10. Let the first impression be a correct one; leave no room for misunderstanding.
11. Never tell a pupil anything that you can help him discover for himself.
12. Let the pupil, as soon as possible, derive some pleasure from his knowledge. Interest can only be kept up by a sense of growth in independent power (Curwen, 1913: viii).

Langley (1963), bases her short section on "general principles" around a discussion of maxims 7, 3 and 2 above, observing that, "there is not only truth but sound common sense..." to be found therein. She also emphasises the necessity for clear and simple explanations to be given "at a mental level the pupil can assimilate" and suggests that "a cheerful and friendly atmosphere" will encourage concentration and attention (Langley, 1963: 7-8). She also discusses issues relating to the teaching of different types of pupils including the talented, the average and the untalented pupil (Langley, 1963: 56-58).

Booth (1946/71) invites his readers to extract their "store of maxims" from his discussion of the issues and included are, "one thing at a time" (p.27) and "never to tell them anything we can make them tell us" (p.31) mentioned above. He also suggests that "knowledge begins by understanding: yet it is of little value without recollection", and warns against "cramming", pointing out that "what is hastily acquired is hastily lost" (p.25). He emphasises the need for method in dealing with the correction of faults (p.24) and suggests four ways in which teachers can help students acquire knowledge:

- (1) By our example in performance
- (2) By explanation of the various musical effects
- (3) By developing the habit of self-tuition in the pupil
- (4) By setting suitable tasks, musical and technical, according to each pupil's capacity (Booth, 1946/1971: 30).

He considers that "some knowledge of the laws which govern all mental development is essential for all teachers" and also draws attention to the "senses" employed by the student in learning - seeing, hearing, feeling/muscular, time shape and mood (Booth, 1946/1971: 27-30).

Matthay also deals with the nature of student involvement and exhorts teachers to avoid "cramming", to make students use their own musical imagination and judgement, and to "always try to avoid making the pupils 'do', always try to make them think" (Matthay, 1913: 21). He discusses the teacher's role, drawing attention to how "teaching does not consist in merely pointing out the existence of faults...but in our always making clear the *cause* of each fault and the direct means of its correction" (Matthay, 1913: 26). He warns against illustration without explanation and stresses the need for a teacher to be artistic, "So that, besides *really* teaching (i.e., explaining and showing), you may also be able to stir artistic fire and enthusiasm in others by actual example, when necessary" (Matthay, 1913: 14).

Bolton (1954) also deals with issues relating to the process of teaching and learning. Emphasising "the personal contact" Bolton focuses on the importance of the teacher-pupil relationship and, with regard to learning, suggests that:

The main thing for the pupil is that he should form the right habits.

He must form habits of:

- (a) Thinking clearly (especially of thinking before starting practice).
- (b) Observing everything.
- (c) Listening all the time.
- (d) Concentration (Bolton, 1954: 31).

In a very short article in *Teaching Piano* Ghazarian Skaggs (1981b) also refers to the teacher-student relationship, offering "some common-sense suggestions" including recommending teachers to: show their students that they care for them; establish authority at the first meeting; recognise individual differences; reinforce good behaviour; encourage students; work toward improving the student's self - esteem; avoid anger; help students use common sense rather than psycho-analytical methods; maintain a pleasant and cheerful environment; remember that the lesson time is for the student and avoid overdoing talking or demonstrating at the piano (Ghazarian Skaggs, 1981b: 631-632).

The Well-Tempered Keyboard Teacher also addresses the issue of learning with Uszler providing a survey of learning theories, starting with Dewey and referring to the work of the associationists, the cognitive theorists, the developmental theorists, the humanists and those concerned with information processing (Uszler, 1991a: 31-51). A further chapter by Uszler discusses the teaching and learning of skills and attitudes in the context of music teaching, including motor skills (playing), intellectual skills (reading and counting), cognitive strategies (problem solving) and attitudes (Uszler, 1991b: 52-72).

A much earlier work, *For All Piano Teachers*, by Ahrens and Atkinson (1954), also addresses psychological issues albeit at a basic level, setting out in an introductory survey of the field "to give a bird's eye view of psychology as it may be applied to the study of music...". They focus on:

The details of how musical sensation or reception is possible, and the individual differences between people in this regard;

The processes of response that are utilised in musical performance;

The associative process whereby the received sounds are musically understood or interpreted;

The feeling or emotional element without which musical listening is empty and musical performance mechanical;

An understanding of the main features of learning and habits of response (Ahrens and Atkinson, 1954: 6).

A further interesting source of insight into pedagogical issues can be found in the observations of the students of famous teachers such as Chopin, Liszt, Leschetizky and Rubinstein. A number of these are particularly interesting for the descriptions they provide of the process of teaching in addition to issues relating to musical content. Thus, for example, Hofmann observes: "Rubinstein never played for me the works I had to study. He explained, analysed, elucidated everything that he wanted me to know; but, this done, he left me to my own judgement, for only then, he would explain, would my achievement be my own and incontestable property" (Hofmann, 1909/1976: 63-64). In contrast, Sandor, describing the approach of Bartok, refers to how "he played most everything and showed *his* way, how he would play the piece..." (Sandor, in Gerig, 1974: 484). Eideldinger (1986) comments on how the reports of Chopin's students reveal him as having played extensively during the lesson in addition to analysing the works and using imagery and analogy:

In his lessons, Chopin worked simultaneously with words and music.

Not content with demonstrating a few passages over the pupil's shoulders, he would often play the piece from beginning to end, even

repeating it several times, constantly striving for greater perfection. And many a lesson was prolonged while he sat at the piano playing one piece after another, not only his own works but also those of other composers....He did not, however, neglect to make the pupil analyse the formal structure of the works studied and regularly resorted to images or analogies to evoke the mood of a piece and to arouse the right musical impulse in the pupil (Eideldinger, 1986: 12).

Liszt, who took classes rather than individual lessons, also played for his students, used imagery and analogy and incorporated analysis into his teaching (Mach and Gordon, 1991: 315-317). The reports of his students also refer to him as a source of inspiration. Mason describes a particular lesson at which he played a fugue by Handel:

After I was well started he began to get excited. He made audible suggestions, inciting me to put more enthusiasm into my playing, and occasionally he would push me gently off the chair and sit down at the piano and play a phrase or two himself by way of illustration. He gradually got me worked up to such a pitch of enthusiasm that I put all the grit that was in me into my playing (Mason, in Gerig, 1974: 186).

Fay describes him as a "delightful" and "sympathetic" teacher, describing how:

You feel so free with him, and he develops the very spirit of music in you. He doesn't keep nagging at you all the time, but he leaves your own conception. Now and then he will make a criticism, or play a passage, and with a few words give you enough to think of all the rest of your life (Fay, in Gerig, 1974: 192).

In contrast, Freidheim describes how Liszt was, at times, "severely academic", reporting that:

When he was in a strict mood, he would speak in short, sharp, authoritative sentences of the work under discussion, its relation to

other music by the same composer and to the work of his predecessors and contemporaries. He would draw attention to the structure and proportions of the opus and point out its leading moments of eloquence and climax. If a phrase was unsatisfactory in tone or expression, if the attack did not please him, he would have the pupil repeat it three or four times until the desired effect was gained (Friedheim, in Mach and Gordon, 1991: 317).

Mach and Gordon observe that Leschetizky's students' descriptions of his approach reveal him as "a man of considerable temperament...both loved and feared by his students" (p.322). They quote Hambourg:

Anyone who has faced the fire of Leschetizky has always realised that after this experience one was ready to face almost anything. Nothing could have been more exacting than the demands of Leschetizky. Yet everything he said was tempered with such good common sense, and often with biting wit, that part of the sting was taken away (Hambourg, in Mach and Gordon, 1991: 322).

Describing Leschetizky as "an everending source of inspiration...full of vitality and enthusiasm", Bloomfield - Zeisler draws attention to various aspects of his approach, emphasising how he treated each student differently:

Some student, diffident but worthy, was always encouraged; another was incited by sarcasm; still another was scolded outright. Practical illustration on the piano, showing "how not to do it," telling of pertinent stories to elucidate a point are among the means which he constantly employed to bring out the best in his pupils (Bloomfield - Zeisler in Mach and Gordon, 1991: 322).

Similar type descriptions can be found of the work of other famous teachers such as Deppe (Gerig, 1991: 250-255), Mendelssohn (Gerig, 200-201), Brahms (Gerig, 218-225) and Matthay (Gerig, 1991: 394-398). The individual and personal accounts

of students provide insight into many issues such as: the musical content and focus of the teaching, including approaches to various aspects of technique and interpretation; the strategies used by the individual teachers including their use of illustration by playing and analysis and their use of imagery and analogy; and the effect of their individual characteristics and personalities on the student.

Piano Pedagogy: Theory, Practice and Research

Chapter 1 emphasised the importance of teachers' beliefs and ideals. The piano literature gives insight into the views of teachers but does so without reference to any theoretical framework. As has been pointed out above, the literature is characterised by its personalised, individualistic and eclectic nature, and it thus appears to lack a theoretical "centre", making discussion and comparison difficult if not impossible. The focus is more on isolated issues, including the minutiae of piano technique, rather than on general principles. Gordon observes how "each author sets forth his or her material as law" and draws attention to "the basic belief in the efficacy of the pedagogy being espoused" (Gordon, 1991a: 297). The emphasis is on the "what" and the "how" with regard to piano playing and teaching, with little attempt to explain "why" and no emphasis on any coherent theoretical or philosophical basis.

While the literature presents the various writers' thoughts on aspects of piano playing and teaching, with the major focus being on playing rather than teaching, it does so in a way which is divorced from practice, giving rise to questions regarding what piano teachers actually do. In this respect, the failure of the piano pedagogy literature to address pedagogical issues in any real depth can be seen as a serious deficiency. The perception appears to be that piano teachers "proceed primarily on the basis of inherited tradition" (Cameron, 1983: 441), with an emphasis on playing "nineteenth century virtuoso-oriented music" (Gordon, 1991a: 294) and developing performance skills "using 'secrets' from the old European masters" (Camp, 1981: 1). There is a perception also that piano teachers teach "piano" rather than teach "music", and a

distinction is made between classroom music teachers, seen as "real teachers", and instrumental teachers, seen primarily as practitioners (Palmer, 1983; Dove, 1987; Priest, 1988; Thompson, 1989). This perception is probably perpetuated by the neglect of pedagogical issues in instrumental teacher education where the emphasis has, until relatively recently, been on piano performance rather than on the pedagogical dimension (Thompson, 1989). Contrary to the view that "those who can, do, and those who can't, teach", it would appear that with regard to piano teaching there is an assumption that "those who can, can also teach".

Camp (1981) describes piano pedagogy as an "enigma", suggesting that the nineteenth-century "direct imitation" approach is still used by most teachers, and describing how "students learned interpretations of works by imitating their teachers, who learned them from their teachers in a kind of apostolic succession" (Camp, 1981: 1). Madsen (1988) also draws attention to how there has been little change in approach since Mozart's time, describing instrumental teaching in terms of an "apprenticeship" model (Madsen, 1988: 134). Uszler (1992) also draws attention to the apprenticeship system (p.584), as does Cameron (1983) who suggests that "it seems likely that many piano teachers assume that teaching is almost synonymous with telling, and that they proceed primarily on the basis of inherited tradition" (Cameron, 1983: 441). Tait (1992) suggests that the general model for teaching music has been derived from the conservatory approach involving "strict imitation of the master teacher" (p.532). Mackworth Young (1990), drawing attention to the lack of research into the individual piano lesson points to how "it is considered a private matter between the teacher and the pupil and teachers rarely observe one another's lessons", and suggests that, as a result, teachers tend to emulate the approach of their own teacher (Mackworth Young, 1990: 74). Grant and Drafall (1991) also suggest that "the inclination remains to teach as we were taught, and to view good teaching as only artistry rather than the function of an informed professional" (Grant and Drafall, 1991: 44).

These observations are not made on the basis of research on piano teaching because, as has already been pointed out, there has been very little research in this area, a fact evident from the piano pedagogy literature and further emphasised by Schmidt (1988), Kostka (1984), Mackworth Young (1990), Weerts (1992) and Uszler, (1992). It would appear also that there has been a failure to take cognisance of research and developments in related areas. Cameron, discussing the focus of the piano pedagogy literature observes that "evidence of empirical research on pedagogical questions, and signs of influence from research in education and psychology are rarely to be found" (Cameron, 1983: 3). It might be expected that the research literature on music teaching and learning could have implications for piano teaching, particularly in the area of pedagogical practice. The next section explores this body of literature, focusing in particular on teachers' ways of communicating and on the pedagogical strategies employed.

Research on Music Teaching: Focus on Effectiveness

The main body of research on music teaching reveals a preoccupation with teacher effectiveness and focuses on factors which are thought to contribute to successful music teaching. Descriptive research produces effective music teacher profiles, focusing on teacher behaviours and competencies as well as on teacher characteristics and personality traits. This approach generally takes the effective teacher as a given, determined by ratings of peers and administrators or success in competitions, and attempts to determine those factors which contribute to teacher success. Process-product or correlational research adopts a different approach, focusing on teacher action and its effect on student response. Much of this research is U.S. based and, due to the central position of group performance activities in American music education, the majority of studies focus on the rehearsal behaviours of choral and instrumental directors, with a small group of studies addressing the general music classroom, and a very small minority concerned with the individual instrumental lesson.

Teacher behaviour is one of the factors considered to contribute to effective music teaching and there are numerous descriptive studies of band and choral directors which employ observation techniques to categorise and determine the frequency of various teacher behaviours (Caldwell, 1980; Pontius, 1982; Fiocca, 1986). Studies undertaken by Goodstein (1984), Ellsworth (1985) and Montgomery (1986) all compare the instructional behaviours of various groups of directors, including "successful"/"effective" directors and less effective directors or those randomly selected. Other descriptive studies, including those by Baker (1981), Doane (1981), DePugh (1987), and Fox and Beamish (1989) focus on the characteristics, including personality traits, of successful music teachers. Descriptive studies by Taylor (1980), Taebel (1980), and Soderblom (1982) set out to identify the competencies needed for effective music teaching, with the competencies being derived from the professional literature and from the opinions of experienced music educators. Brand (1984) and Grant and Drafall present effective music teacher profiles which concur with Cruickshank's (1990) findings in general education. Grant and Drafall (1991), in a synthesis of research findings on teacher effectiveness, depict the effective music teacher as someone who:

- is adept at human relationships
- is an independent thinker
- possesses a strong need to accomplish tasks
- has a creative teaching style
- is able to adapt instruction to student needs
- maintains an appropriate rehearsal atmosphere
- balances rehearsal and teacher talk effectively
- is thoroughly prepared for class
- uses high quality literature (Grant and Drafall, 1991: 38-39)

Specific aspects of teacher behaviour, such as verbal and non-verbal approaches, have also been the focus for research on music teaching. Tait (1992) points out that research has shown that a large percentage of instructional time (at least one-third) is

devoted to teacher verbalisation (Kostka 1984, Caldwell 1980, Carpenter 1988, Thurman 1977, Gipson 1978). He refers also to a number of studies which suggest that verbalisation should be kept to a minimum because it leads to a decrease in student attentiveness (Forsythe 1977, Kostka 1984, Madsen and Alley 1979, Moore 1987, Price 1989, Sims 1986, Spralding 1985, Witt 1986, Yarbrough and Price 1981). Research also provides insight into teacher language usage, defined in terms of: conceptual/technical and expressive/aesthetic statements (Hepler, 1986); technical directions and verbal imagery (Funk, 1982; Carpenter, 1988); metaphorical and technical language (Watkins, 1986); and figurative and analytical language (O'Brien, 1989).

With regard to teachers' non-verbal behaviour, the main research focus is on teacher modelling and its effect on student response. Modelling is defined in various ways. For example, Sang (1987) describes it as "the teacher's ability to demonstrate musical or musically related behaviours in the classroom" (Sang, 1987: 155), while Dickey (1992) suggests that "modelling instruction consists of alternations of teacher demonstrations and student imitations" (Dickey, 1992: 27). He draws attention to research which has shown that modelling can have a positive effect on student achievement (Vereen, 1968; Thurman, 1977; Anderson, 1981; Grechesky, 1985; Sang, 1982, 1987). Dickey (1992) also points to studies utilizing "appropriate" and "inappropriate" models (Jetter, 1978; Baker, 1980), and studies using taped models (Puopolo, 1971; Zurcher, 1975; Rosenthal, 1984; Rosenthal, Wilson, Evans and Greenwalt, 1988). He observes that "despite the historical precedent and research implications supporting modelling as an effective strategy for music teaching and learning, teacher demonstration is relatively infrequent in the music classroom" (Dickey, 1992: 29). This view is reinforced by Pontius (1982) and Sang (1987), and also by Kostka (1984) who observes that only 4.4% of piano lesson time was spent in teacher demonstration while 42.24% was spent in teacher talk. A number of studies point to how modelling is more effective than verbalising in specific contexts

(Sang 1987; Dickey 1988; and Kendall 1988). Sang (1985) explores teachers' modelling skills along with discrimination and diagnostic/prescriptive skills, presenting the "Interactive Instructional Effectiveness Cycle", the purpose of which is to order these skills sequentially as they occur during the instructional process. Gillespie (1991) also explores teachers' diagnostic skills, examining the relationship between violin teachers' diagnostic skills and student performance.

Both verbal and non-verbal behaviours are thought to contribute to the level of teacher "intensity" or "magnitude of teacher behaviour" (Yarbrough, 1975). Yarbrough (1975) indicates student preference for the "high magnitude condition", while Madsen and Geringer (1989) show a significant correlation between teacher intensity and effective teaching. Standley and Madsen (1987) suggest that intensity is a skill that can be measured and Madsen, Standley and Cassidy (1989) conclude that high and low contrasts in teacher intensity can be taught.

The use of sequential patterns of instruction in music has also received attention (Price, 1983; Sang, 1985; Jellison and Kostka, 1987; Jellison and Wolfe, 1987; Kendall, 1988; Yarbrough and Price, 1989; Duke and Madsen, 1991). Research suggests that the "direct instruction" approach involving musical task presentation followed by student interaction with the task and the teacher, and immediate, related and specific feedback has a positive effect on student performance, attentiveness and attitude. However, in a psychologically based piece of action research Mackworth-Young (1990) investigates the effect of a pupil-centred approach to piano lessons. Working with three of her own students she reports that the pupil-centred approach resulted in "increased enjoyment, interest, positive attitudes, motivation and progress for three pupils and in a better teacher-pupil relationship for all four pupils" (p.73). Kostka (1984), also focuses on piano teaching, investigating natural rates and ratios of reinforcements, time use, and student attentiveness in ninety six private piano lessons. Kostka draws attention to a number of studies which indicate that frequency

and appropriateness of teacher reinforcements has a positive effect on student achievement (Dennis, 1975; Dorrow, 1977; Madsen , C.K. and Madsen C.H. Jr., 1972; Murray, 1975; Porter, 1977) (p.114). Kostka (1984) found an almost equal number of approvals and disapprovals, with more reinforcements given for performance than for social behaviour. Approvals/disapprovals did not appear to have any significant effect on student attentiveness. The data were analysed across age groups and student age proved to have a significant effect on teacher rates of approval/disapproval with elementary students receiving higher rates than high school and adult students. Despite these findings, Tait (1992) points out that recent studies portray music teachers as more disapproving than approving (McCoy,1985; Carpenter,1988; Price, 1989; Yarbrough and Price, 1989) (p.527). Research has also addressed differences in perception of feedback (Madsen and Duke, 1985) as well as the influence of personality variables on teacher rates of approval/disapproval and student perception of feedback (Schmidt, 1989).

Research: Musical and Pedagogical Significance?

While the studies cited above provide interesting descriptions of music teacher behaviour, skills, instructional approaches, characteristics and competencies, and give some indication of how music teachers actually communicate with their students, it can be argued that they provide limited insight into what constitutes effective music teaching. As Tait has observed, "the profession does not presently have a comprehensive body of research on which to build models for music teaching effectiveness" (Tait, 1992: 526). In the context of this particular study, this body of research raises a number of questions regarding approaches to research in music education.

It would appear that a fundamental problem with many of the descriptive and correlational studies is a failure to address the question of what music educators are trying to do - the purpose of music education. The conceptual framework underlying

the roles of the teacher and the student, the nature of the teaching-learning process and the nature of the knowledge to be gained, is often unclear. Standley and Madsen (1991) refer to "the lack of an accepted hierarchy of educational outcomes" (pp.5-6), while Grant and Drafall (1991) note that "little consensus exists concerning the purposes and objectives of music education, much less the best methods to achieve them" (p.44). Many of the correlational studies measure the relationship between teacher behaviour and student attentiveness and attitude rather than student achievement, thus, this writer would argue, avoiding the musical outcomes of the educational transaction. Those studies that address the issue of student achievement and performance tend to emphasise skill development rather than musical understanding and aesthetic awareness. Such an approach reveals a limited understanding of the nature of the knowledge which can be gained through music education. It may be because psychomotor and cognitive outcomes are easier to measure. However, it can be argued that much of the research lacks validity since it fails to measure the important musical and educational outcomes.

In a similar manner the descriptive approach tends to focus on the behaviour itself rather than on its musical and educational significance. It is surprising how behaviour is often considered in isolation from the musical context and, as a result, there is a tendency for music to become decentred in many descriptive studies. If one examines the effective music teacher profile presented by Grant and Drafall (1991) it can be observed that the descriptions are general and there is no reference to any characteristics, competencies or behaviours specifically related to music teaching. The specific demands made by the nature of the subject itself are not considered. It can be argued that these studies lack the conceptual framework which is needed to relate the results of research in music teaching to the objectives of music education and to relate teacher behaviours, characteristics and competencies to curriculum, content and method. As Reimer has pointed out, "if descriptive studies are unconnected to the meaningfulness of occurrences, why should we expect that

anyone would find them meaningful" (Reimer, 1985: 12).

I would argue that the problem with much research on teaching and learning is not primarily with the empirical methods employed but more with the non-theoretical approach adopted. There is little attempt to relate empirical work to a conceptual framework. There is more concern with "what" appears to work than with "why" this is so. Data is often presented without the critical analysis which is necessary to explore the implications of research results for music education. Shulman (1986) identifies this as a problem associated with process-product research in education in general. He observes that "causes were sought in behaviours, not in theoretically meaningful mechanisms or explanations" (p.13). He argues that "man is a theoretical animal" and "humans seek to identify mechanisms or processes that will explain why stimuli elicit responses, why behaviours are associated with performances, and most compellingly, why some do under some circumstances and not under others" (p.13). Music educators need to address the theoretical implications of research results and examine how these can contribute to the practice of music education. Webster (1985) suggests that "we often spend more time arguing about the intricacies of data collection, rather than speculating on the data meaning and its role in developing theory" (p.32). Heller and Campbell (1985) make a similar point, observing that "the techniques and methodology of the research may be first rate, yet the conclusions often do not relate any theory of instruction" (p.28). Heller and Campbell, responding to Reimer's critique of experimental methods in general, call for a variety of approaches to research, arguing that there is no need to "pit art against science or philosophy against experiment", since "they are all culturally dependent activities..." (Heller and Campbell, 1985: 27). Reimer (1985), argues that "scientific method" is not merely concerned with experiment and puts forward a definition of science as "an endeavour, carried out in a great variety of ways, to achieve conceptual clarity about ourselves and our world" (p.10). He emphasises the importance of the philosophical approach which, he suggests, should pose such questions as: "what do you want to

know? why do you want to know it? what will 'knowing it' consist of?" (p.10). He argues that "much or most music education research is as meaningless as it is because it has proceeded without the data implied by such questions" (p.10). Reimer's remarks may appear unduly critical to some, but this particular article does raise a number of important issues, not least the emphasis he places on research leading to "conceptual clarity about ourselves and our world", one of the stated aims of this particular study.

The general tendency in these studies is to concentrate on isolated rudimentary behaviours at the expense of the broader concept of music education. While some studies give consideration to the sequence and context in which behaviours occur, many merely count the number of occurrences of specific behaviours without relating the data to the music teaching-learning process as a whole. Reimer (1985) points out that "while classical mechanics assumes that the whole is the sum of its parts, quantum mechanics has demonstrated that the whole determines the behaviour of the parts" (p.8). So it is with music education. To use a fugal analogy, the musical significance of any single voice in a fugue cannot be appreciated except when heard in relation to the other voices, in the context of the whole piece.

In addition to concentrating on specific aspects of teacher behaviour, process-product studies tend to emphasise specific outcomes or products rather than the quality of the process itself. Some would argue that the process of music education is as important as the "product" and that the most important consideration is the nature of the student's musical experience. The content of the music lesson, the methods employed by the teacher, and the student's involvement with the music all contribute to the process of music education. It is important to take a holistic view which keeps music and the objectives of music education at the centre of the process. This is why it is so necessary to have a theoretical framework underpinning research in music education. If there is doubt as to what is being taught, it is difficult to ascertain "how it is to be

taught". Shulman (1986) stresses the need to "determine whether what is measured adequately corresponds to the normative definitions of educational outcome to which they subscribe" (p.28).

I would suggest that process-product research raises important issues for instrumental teachers and makes them more aware of the potential effects of aspects of their behaviour on student learning. However, care needs to be taken when applying the results of process-product research. I would argue that the limitations of the approach have more to do with the apparent lack of a conceptual framework, the interpretation of the data and its application to the real teaching situation than with the empirical methods employed. It is not sufficient to prescribe lists of teacher behaviours, rates of approval/disapproval, or levels of teacher intensity. Teaching is not just a matter of action. It also involves thinking and demands reflection. It is a highly complex process, of which teacher behaviour is only one visible aspect.

In Search of an Interpretative Framework...

The explorations of the piano pedagogy literature and the research literature undoubtedly raise many important issues relating to the content and process of music teaching. However, as has been pointed out above, neither body of literature provides a sound theoretical framework for the study of piano teaching and learning. There is a tendency to deal with isolated issues at the expense of the total picture. While the literature directs our attention to many important issues in the consideration of "what is to be learned" and "how it is to be taught" neither body of literature provides a coherent conceptual basis or analytical framework within which the outcomes of this study of teacher thinking might be discussed and interpreted. As was pointed out above, the main problem is that the piano literature focuses on isolated aspects of the musical content (specifically piano playing), with little reference to pedagogical issues, while the research literature does not take cognisance of the nature of the subject itself. What is needed is a comprehensive framework within

which both musical and pedagogical issues can be considered and one which relates also to the wider field of general music education. For too long it would appear that piano teaching has been considered as something apart from the mainstream of music education. While it can be argued that piano teachers have a "language of practice", it is one which is more specifically "pianistic" than "musical" or "pedagogical", thus making exchange of ideas in the wider context difficult.

While the literature alerts us to some of the issues which it may be important to look at, it is necessary in the context of the study as a whole to bear in mind what the research is looking for. As was explained above, the study sets out to explore the reality of piano teaching and learning, focusing on teacher thinking in the belief that teacher behaviour is the outcome of teachers' theories and beliefs. In the wider context the study is looking for "key factors and relationships" which will help "to make sense of what goes on, to reach out for understanding or explanation" beyond the presentation of descriptive data (Wolcott, 1994: 10). In order to do this it is necessary, as was pointed out above, to have some interpretative frame, to "contextualise in a broader analytical framework" (Wolcott, 1994: 34). For, while description has a role to play in this study, it does not set out to be merely descriptive or just a "superior kind of fact gathering" (Bulmer, 1984: 3), and facts and descriptions are merely the raw materials in the research process which aspires to have "exploratory and explanatory functions", (to use Yin's terms), as well (Yin, 1988).

Swanwick describes research in music education as being "*under-theoretical*", and suggests that "it is because of this that it drifts aimlessly towards the arbitrary and the irrelevant; lacking principled engagement with the liveliness of intellectual ideas" (Swanwick, 1988:123). While it has been argued that research in instrumental music teaching lacks a sound conceptual basis, it should be pointed out that music education in general has, over the past twenty years, benefited greatly from the lively theorising

and philosophising of major figures such as Swanwick in the U.K. and, in the U.S., Reimer (1970/1989) and more recently Elliot (1995). In terms of this particular piece of research Swanwick's model of musical criticism and the closely related developmental spiral theory provides a theoretical framework (Swanwick, 1988a: 1991). While the spiral is presented primarily as a view of musical development, Swanwick himself points out that it can be seen as more than this, describing it as "an experiential map of musical encounter" (Swanwick, 1991b: 154), drawing attention to how "it might be a helpful map of the terrain of *musical criticism* at any level or in any setting", and pointing out that "reflection on this transformational sequence helps us to recognise the complexity of musical engagement, but also clarifies the various facets of this engagement and the sequential relationship between them" (Swanwick, 1988b: 129). Swanwick suggests that this theory "challenges *curriculum practice* ", and points out that it can be used in the analysis of classroom discourse and music-making as an aid to understanding the nature of the teaching-learning transaction (Swanwick, 1988b: 129).

The Dimensions of Musical Criticism

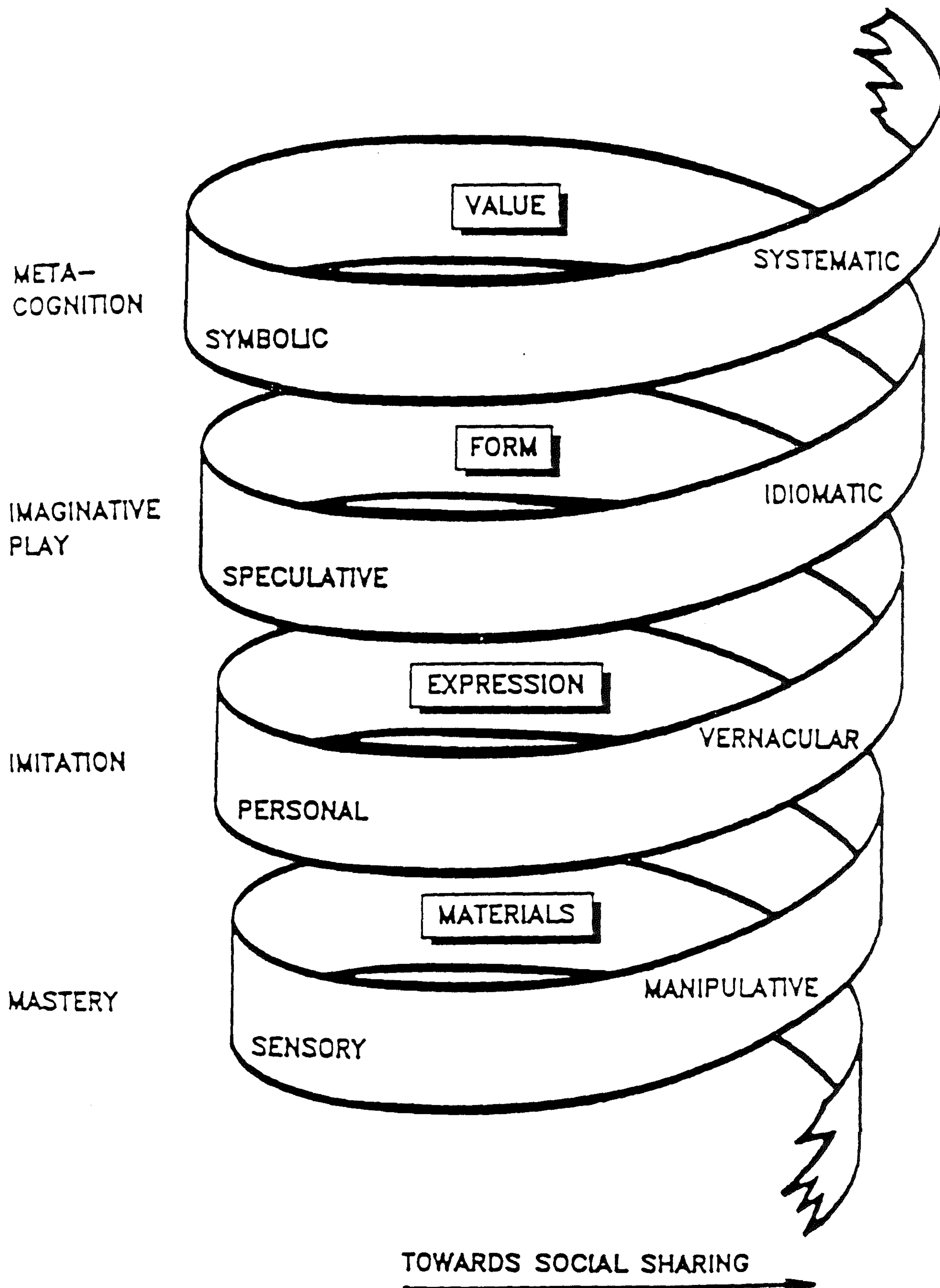
In presenting his model, Swanwick argues that there are four essential modes of musical criticism which define the nature of musical experience and encounter and represent "the dimensions of the ways we think and talk about music and its performance" (Swanwick, 1991a: 140). The four levels of musical criticism are Materials, Expressive Character, Form and Value. Swanwick suggests that at the materials level we are concerned with the perception and control of sound materials; at the level of expressive character the concern is with perceiving and projecting the expressive character of the music; the next level is concerned with structural relationships and "predicting a future" for a musical work, while "value" relates to "the dimension of personal evaluation and commitment" (Swanwick, 1991a: 140). Swanwick argues that "these dimensions of discourse about music are at the heart of music education, which is an activity essentially concerned with musical criticism at

various levels and in different circumstances" (Swanwick 1991a: 140).

Swanwick explains that the rationale for this analysis was partly declared in *A Basis for Music Education* (1979) and *The Arts in Education: Dreaming or Wide Awake?* (1983), and was developed in the context of children's musical development in "The sequence of musical development" (Swanwick and Tillman, 1986) and *Music, Mind and Education* (1988). In *Music Mind and Education* Swanwick, drawing on psychological and philosophical theory, and in particular on the work of Piaget, and working with children's compositions, traces the development of the four levels of musical criticism and, in developmental terms, relates them to the psychological processes of mastery, imitation, imaginative play and meta - cognition, presenting his theory in the form of a developmental spiral (Swanwick, 1988). (See Figure 1).

Within each stage of development Swanwick identifies shifts or "transformations". At the initial stage of development (concerned with "mastery" and "materials") he draws attention to the "transformation of pure sensory delight in sounds into an urge for mastery; an emphasis on the exploration and control of the materials of music" (Swanwick, 1988a: 71). The second transformation (at the level of "imitation" and "expression") involves a shift from personal expressiveness to expression within general vernacular conventions. The third stage of development (relating to "imaginative play" and "form") is characterised by a move from imaginative speculation to stylistic or idiomatic understanding. At the fourth level of development (defined in terms of "meta-cognition" and "value"), Swanwick points to how music can have a symbolic value and significance for the individual which may eventually lead to systematic engagement which can result in new generative musical procedures (Swanwick, 1988a). Swanwick stresses the cumulative aspect of the spiral, explaining that "the possibility of profound value knowledge can exist only because of the development of skills and sensitivity with musical materials and the ability to identify expressive character and comprehend musical structure" (Swanwick, 1992c:

Figure 1. THE SPIRAL MODEL OF MUSICAL DEVELOPMENT



7). He also points out that "the developmental spiral has to be re-activated each time music is encountered" (Swanwick, 1988a: 82).

Swanwick explains how each level of the spiral of musical development can be seen as "containing a dialectic, a polarity between assimilatory and accommodating tendencies" which are represented by the two vertical dimensions of the spiral. Thus he suggests that the left hand side, (associated with the sensory, personal, speculative and symbolic modes), represents "the internal individual motivation of children", while the right hand side, (associated with the manipulative, vernacular, idiomatic and systematic modes), represents the "public domain" (Swanwick, 1991a: 141). Swanwick points out that different "philosophies" of music education can stress different sides of the spiral, suggesting that the "creative" movement concentrated its focus on the left hand side and "sensory delight, exploring sound, personal expression and speculative imaginative power", while the "traditionalist" approach, (which he associates with instrumental teaching), emphasises the right hand side with an emphasis on "manipulative or technical ability, a grasp of the vernacular conventions of music-making and idiomatic or stylistic authenticity" (Swanwick, 1988a: 83). Swanwick points out that the two sides of the spiral should not be seen as opposing forces, stressing the dialectical nature of the relationship between left and right and arguing that "to try to actualise an educational philosophy without regard to the interaction between left and right would be like trying to clap with one hand" (Swanwick, 1988a: 83).

In *Music Mind and Education* Swanwick, having explicated the developmental spiral, uses his theory to address issues in music education including: the cultural context; music curriculum development and evaluation (discussing concepts such as classification and framing, and instruction and encounter within the spiral framework); and assessment in music education, (using the theory to provide grade-related criteria for composing/improvising and listening at GCSE level) (Swanwick,

1988a). In subsequent articles and publications Swanwick uses the spiral framework and the model of musical criticism to address various aspects of music education including: the need for an agreed theoretical framework for research in music education (Swanwick, 1988b); the elements of musical knowing and its implications for curriculum development (Swanwick, 1991b); music education and the development of the national curriculum (Swanwick, 1992b); teacher education, with specific reference to the function of musical criticism and the role of the music teacher as musical critic and musical model (Swanwick, 1992a), and the nature of musical knowledge, describing the different forms which musical knowing takes in terms of "knowing how", "knowing that" and "knowing by acquaintance" (Swanwick, 1992c). In his most recent book, *Musical Knowledge*, Swanwick develops his theory further, focusing in particular on the relationship between intuition and analysis in the context of musical knowledge, in the context of research into musical experience and music education, and in the music teaching context (Swanwick, 1994a). In addition, the dimensions of musical criticism and the developmental spiral have also been used to investigate children's listening (Hentschke, 1993) while further work on children's musical compositions confirms that musical development takes place in the predicted sequence (Stavrides, 1994).

In "The nature of musical knowledge", Swanwick (1992c) alerts us to the relevance of his model of musical criticism for the pianist, describing how she operates at different levels and highlighting the different forms of knowing associated with the different dimensions. Having defined "knowing that" in terms of informational, factual, propositional knowledge he equates "knowing how" with: aural skills, including the ability "to sort out, match, identify and classify sound materials that are the basis of music"; manipulative control, that is "the facility to manage the instrument, to co-ordinate fingers and articulate keys in a dependable, controlled way"; and notational proficiency, including "deciphering the notation, sorting out the chords, organising fingers for the sharps and flats" (Swanwick, 1992c: 4-5).

Swanwick explains how what he describes as "acquaintance knowledge" or "knowledge of" music is revealed through: the pianists sensitivity to expressive character, her "choice of tempo, accentuation or articulation", her structural awareness, her handling of rhythmic and melodic relationships, repetitions and contrasts; and her sense of commitment and value (Swanwick, 1992c: 6-7).

An interesting aspect of Swanwick's work, especially in the context of this particular study, is the way in which he aligns the musical with the pedagogical, making connections, for example, between the right- and left-hand sides of the spiral and concepts of instruction and encounter. Encounter-based instruction, defined using Blacking's description of the Venda tribe where "the main technique of learning was by observation and listening, trial and error, and then frequent rehearsal", is linked with the left-hand side, while instruction, equated with "graded exercises, sequential steps, programmed learning, instructional objectives, musical analysis and formal assessment procedures...", is linked with the right-hand side (Swanwick, 1988a: 128).

In a similar way Swanwick suggests that "music and teaching form a continuum that runs along the same dimension", arguing that "this continuum between the 'professional musician' and the 'professional teacher' is woven from two fundamental qualities, musical criticism and musical modelling" (Swanwick, 1992a: 1). He goes on to describe the dimensions of musical criticism underpinning performing and teaching and compares the concept of modelling as it applies to both contexts. Modelling, he suggests, is more evident and explicit in teaching where it usually has the explicit objective of having students imitate, while in performance "a model of the musical work is being offered to the audience, not necessarily in order that they will perform it but that they will internalise aspects of its meaning by imitation of and empathy with the performer" (Swanwick, 1992a: 32). Musical criticism, in both teaching and performance is concerned with "making decisions" and

"exercising critical judgements" (Swanwick, 1992a: 33), and Swanwick argues that such criticism operates at the four levels of: materials, expressive character, form and value.

Why Swanwick's Model?

Swanwick's model is being suggested as an interpretative framework for a number of reasons. Firstly, it represents a well developed theoretical model which has been shown to have relevance for a variety of musical and pedagogical issues in a way which, unlike the piano literature and the research based literature, draws together rather than separates the disparate elements involved in "what is to be learned" and "how it is to be taught". It would appear to encompass many of the issues raised by the other two bodies of literature but does so in the context of an overall framework which derives from psychology, philosophy and educational theory, and deals with fundamental issues such as the nature of musical experience and musical knowledge in a holistic rather than an atomistic way.

While Swanwick stresses the dialectical nature of the relationship between the right- and left-hand sides of the spiral, the distinctions made in the piano literature between bi-polar opposites such as 'technical' and 'musical', 'scientific' and 'artistic' approaches, skills and musicianship, objectivity and subjectivity, methods and individual needs, would appear to reflect this right-hand/left-hand tension. In a similar way Swanwick's concept of instruction and encounter, which he links with the right- and left-hand sides of the spiral, resembles notions of implicit and explicit teaching, teacher centred and student centred transactions, and approaches focusing on task analysis procedures and sequenced learning.

Swanwick's depiction of the teacher as a musical critic and a musical model, concerned with both "telling" and "showing", can be linked to the discussion in the research literature of teachers' verbal and non-verbal behaviours. His argument that

music and teaching form a continuum and that every musician is also a teacher is an interesting one, particularly in the context of the perception of piano teachers as practitioners rather than pedagogues.

It is suggested that Swanwick's model provides a means of discussing the outcomes of this research in the context of a wider network of ideas than that offered by the piano literature alone. Kemp has argued that "it is all too easy for a group of like-minded people to become cocoon-like, inward looking and perhaps resistant to alternative ways of perceiving problems and endeavouring to answer them" (Kemp, 1987), while Swanwick has suggested that "ethnocentric assumptions" can be avoided if a conceptual framework such as this is employed (Swanwick, 1988b: 131). It is hoped that, by placing the issues in this wider context it may help to bridge the gap between music teaching and instrumental teaching, between "real" music teachers and piano teachers.

PART 2

METHODOLOGY

CHAPTER 3

THE RESEARCH PROCESS

Methodology

The term *methodology* refers to the way in which we approach problems and seek answers. In the social sciences, the term applies to how one conducts research. Our assumptions, interests, and purposes shape which methodology we choose. When stripped to their essentials, debates over methodology are debates over assumptions and purposes, over theory and perspective (Taylor and Bogdan, 1984: 1).

Research on teacher thinking and teacher knowledge reveals an emphasis on qualitative and interpretative frameworks while research in music teaching has tended to adopt more quantitative approaches. Denzin (1994) describes the research process as "an emergent construction", arguing that "choice of research practices depends upon the questions that are asked, and the questions depend on their context" (Denzin, 1994: 17). Given the nature of the research question and its underlying assumptions and motivations, it would appear that a qualitative approach, employing both observation and interview, would be most appropriate for this particular study. However, within the qualitative paradigm itself there are a variety of views and processes on offer. Therefore I feel it is necessary to spend some time clarifying my own methodological assumptions and their influence on the conduct of the research before embarking on a description of the research process itself.

Erickson (1986) suggests that what makes research qualitative is "a matter of substantive focus and intent rather than of procedure in data collection" (Erickson, 1986: 120). Shulman (1986a) makes a similar point arguing that the differences between qualitative and quantitative approaches are substantive rather than

methodological. He observes that

while it may well be true that interpretive classroom process researchers are likely to eschew observation scales for open-ended observations, the important differences lie in the conceptions of learning, classrooms and teaching held by the investigators, as well as the implicit perspectives on the goals of educational research and the interests served by such activity (Shulman, 1986a: 20).

Guba and Lincoln (1982) argue strongly that the difference in approach, between what they refer to as the "rationalistic" and "naturalistic" paradigms, is much more fundamental than differences in methods employed, location of the inquiry or format of the inquiry report. They argue that the two approaches differ on "the basic axioms on which they rest" and represent different "paradigms" of research (Guba and Lincoln, 1982: 233). Guba and Lincoln put forward five basic axiom differences and these are: the nature of reality; the inquirer-object relationship; the nature of truth statements; attribution/explanation of action; and the role of values in inquiry (pp.237-239). These matters receive varying degrees of attention in most discussions of qualitative methodology and are used here to draw attention to the methodological assumptions underpinning this research.

With regard to the nature of reality Guba and Lincoln argue that,

there are multiple intangible realities which can be studied only holistically (to dissociate the wholes is to alter them radically), inquiry into these multiple realities will inevitably diverge (each inquiry raises more questions than it answers) so that prediction and control are unlikely outcomes although some level of understanding can be achieved (Guba and Lincoln, 1982: 238).

They suggest that reality is "mediated heavily by values, attitudes and beliefs and the

meaning which persons ascribe to their experiences", stressing that the concern is with reality "as it is lived by the subjects of research" (p.249). Taylor and Bogdan (1984) observe that "*For the qualitative researcher, all perspectives are valuable*", arguing that "the researcher seeks not 'truth' or 'morality', but rather a detailed understanding of other people's perspectives" (Taylor and Bogdan, 1984: 6). This emphasis on *emic* issues reflects the character of the research on teacher thinking discussed previously, and would appear to be in keeping with the focus of this particular study which emphasises the teacher's perspective and tries to place it within the larger context of practice.

In connection with the nature of truth statements, Guba and Lincoln (1982) suggest that the aim of inquiry is to develop "an ideographic body of knowledge" that is "best encapsulated in a series of working hypotheses that describe the individual case" (p.238). In a similar way Bresler and Stake (1992) stress the epistemological distinction between "formal explanations and experiential understanding" (p.78), referring to the importance of "the provision of vicarious experience for report readers who will draw their own generalisations, combining previous experience with new" (p.79). Eisner (1981) sees qualitative research as being "less concerned with the discovery of truth than with the creation of meaning", suggesting that "truth is more closely wed to consistency and logic, meaning to diverse interpretation and coherence" (p.9). Eisner suggests that "particulars exemplify more than they describe directly. In the particular is located a general theme" (Eisner, 1991: 38). The emphasis on the "particular" and the "provision of vicarious experience" is important in the context of this study which seeks to make the process of piano teaching more "understandable" rather than provide prescriptions for practice.

With regard to attribution/explanation of action, Guba and Lincoln (1982) reject the notion that a specific cause can be attributed to every action, arguing that action is explainable "in terms of multiple interacting factors, events and processes that shape it

and are part of it" (p.238). This relates directly to one of the limitations, as I see it, of much process-product research in music education, whereby there is no guarantee that observed changes in student performance have been brought about by the specific teacher activity under consideration. This points to the importance of context and emphasises the need for a holistic approach. In addition, exploring the meaning the teacher ascribes to his/her actions gives an "insider's view" and additional insight that would otherwise not be possible. Shulman (1986a) describes how the perspective of research "can be that of an outside observer attempting to discover the lawful relationships among the observable features, or the emphasis can be on discovering the meanings constructed by the participants as they attempt to make sense of the circumstances they both encounter and create" (p.8). It is the latter approach that is adopted in this particular study.

Guba and Lincoln's reference to the "inquirer-object relationship" and the role of values in inquiry both highlight the researcher's subjective influence in the research. The former relates to the possible interactivity between researcher and subject which may arise as a result of the researcher being involved as "research instrument" (Guba and Lincoln, 1982: 238). Eisner (1991) emphasises the positive aspects of "self as instrument", which allows for, in Peshkin's (1984) terms, "positive exploitation of our own subjectivity". He argues that "the self is the instrument that engages the situation and makes sense of it. This is done most often without an observation schedule; it is not a matter of checking behaviours but rather of perceiving their presence and interpreting their significance" (Eisner, 1991: 34). Guba and Lincoln (1982) also emphasise that inquiry is always value bound, and that the researcher's values influence the choice, framing, bounding and focusing of the problem, the paradigm selected, the choice of substantive theory and methods used to guide data collection, analysis and interpretation (p.238). Accepting that values cannot be disposed of, Guba and Lincoln suggest that the researcher needs to acknowledge and take account of values, and for this reason, in this study every effort is made to

identify and acknowledge my own perceptions and assumptions during the various stages of the research process.

The role of theory in the research process is a contentious issue with Burgess pointing out that hypothesis testing and theory generated from data represent "two extreme cases where theory is used" (Burgess, 1985a: 9). While this research does not set out to "test" any specific theory, neither does it claim to be theory free. It does not subscribe to the "grounded theory" approach, yet neither is it concerned with systematic observation and pre-scheduled categories. The approach involves having an orienting framework but also being open to what may emerge, where theory provides "a general sense of what is relevant rather than a clear cut prior specification" (Bulmer, 1984: 243). Bulmer (1984) refers to the "dual theoretical and empirical character" of research, arguing that the research process "is one in which concepts are formed and modified *both* in the light of empirical evidence *and* in the context of theory", and suggesting that "both theory and evidence can exercise compelling influence on what emerges" (p.44).

Calderhead (1988) suggests that "theory can provide the analytic and conceptual apparatus for thinking about practice" (p.9). It can be argued that theory is at work during all stages of the research process. Swanwick (1988) draws attention to how Popper insists that "you cannot collect evidence if you do not first have a problem - that is to say a theoretical network - however tentative" (p.126). He argues that "theoretical frames inform every research expedition" (Swanwick, 1994:64). He also suggests that once the data have been collected "evidence of the senses need to be framed by and interpreted through a declared and examined theoretical network" (Swanwick, 1988:126). In a similar manner Bulmer (1984) notes Kant's observation that "perception without conception is blind; conception without perception is empty" (p.37), arguing that theories can be seen to "provide patterns within which data appears intelligible" and "constitute a 'conceptual Gestalt'"

(p.248). As Bulmer points out, "the world is a vast sea of potential data in which one would swim aimlessly in perpetuity (or drown) without criteria for selecting and organising the data" (Bulmer, 1984: 37). In this study theory provides the necessary criteria.

The Research Process

There is no codified body of procedures that will tell someone how to produce a perceptive, insightful, or illuminating study of the educational world. Unfortunately - or fortunately - in qualitative matters, cookbooks ensure nothing (Eisner, 1991: 169).

This section starts from the assumption that qualitative research is not a straightforward process, as has already been observed in the previous section. Writers on the subject have stressed the personalised nature of the pursuit and have argued that the methods employed and the conduct of the research is heavily dependent on the nature of the research problem, the context in which the research is taking place and the assumptions, motivations and orientations of the researcher (Lincoln and Guba, 1985; Eisner, 1991; Taylor and Bogdan, 1984). This is not to suggest however that qualitative research is in anyway loose or haphazard in its approach. As Shulman (1981) has observed, "when we speak of research, we speak of a family of methods which share the characteristics of *disciplined inquiry*" (p.5). While qualitative approaches may lack the standardisation and uniformity which is often associated with other approaches, there appears to be general agreement regarding the issues that must be considered before embarking on the qualitative research trail. These include issues regarding the research design, the context, the participants, pre-field work preparations, methods of data collection, and analysis and interpretation. Eisner describes such considerations as "an array of heuristics, not a set of algorithms" (Eisner, 1991: 169).

Because of the lack of standardised procedures the qualitative research literature stresses the need to be explicit about methodological procedures since such decisions can affect, not only the conduct of the research, but also the interpretation of the data. Since qualitative research aims for such attributes as credibility and trustworthiness (Guba, 1981; Lincoln and Guba, 1985), and coherence, insight and instrumental utility (Eisner, 1991: 39), it is necessary to describe and explain all stages of the research, "not only in terms of products but of procedures" (Adelman, Jenkins and Kemmis, 1976: 145). In addition, while qualitative research does not set out to make generalisations, "if the description is convincing, generalisation may occur by implication and the body of knowledge is enhanced" (Powney and Watts, 1987: 115). Thus, the reader must have enough information to make sense of the researcher's interpretation and to make informed decisions regarding the quality and credibility of the work. Powney and Watts (1987) argue that "research has no status unless the methods and findings are open to public scrutiny and debate" (p.2). To this end, this section attempts to make the research process "visible" (Kemmis, 1980: 120), bearing in mind the analogy of the "audit" discussed by Lincoln and Guba (1985) and by Yin (1988), by outlining the procedures from the initial planning stages to the writing up of the report. It considers the implications of the issues raised in the literature and highlights the practical implementation of the theoretical perspectives outlined previously.

Preparing for Data Collection

Framing research questions explicitly and seeking relevant data deliberately enable and empower intuition rather than stifle it.
(Erickson, 1986: 140)

What is important is the potential of each case to aid the researcher in developing theoretical insights into the area of social life being studied
(Taylor and Bogdan, 1984: 83).

Because the aim was to uncover as wide a range of teacher behaviour as possible, I adopted a "purposive" approach to selecting the research participants. In explaining the notion of purposive sampling Lincoln and Guba argue that "the sample is to be selected in ways that provide the broadest range of information possible", and that "purposive sampling increases the scope or range of data exposed" (Lincoln and Guba, 1985: 233). In order to maximise the possibility of revealing a wide range of teacher behaviour I decided to involve teachers teaching in a range of contexts including schools, colleges/conservatoires and private studios. I considered that six teachers would probably provide a broad range of potential behaviour, but was prepared to involve more teachers if, at a later stage, it appeared necessary. Apart from representing a variety of contexts, the teachers had to be qualified, experienced and currently involved in teaching, in accordance with Spradley's definition of the "good informant", whom Spradley suggests has first hand, current involvement and expert knowledge (Spradley, 1979: 49). Because of the importance of tapping a variety of teaching contexts the approach is also similar to what Lincoln and Guba term "maximum variation sampling" (Lincoln and Guba, 1985: 233), and it also conforms to what Goetz and Le Compte refer to as "criterion-based selection" (Goetz and Le Compte, 1984: 73).

A Basis for Selection: Students, Lessons and Pieces

In order to maximise the possibility of observing a wide range of teacher behaviour in each individual case, I decided to observe each teacher in a range of settings. Since it is difficult to define "level" in terms of students and pieces and since there are an infinite variety of contexts which could be considered within each case, I decided to deliberately seek "contrastive settings" (Lincoln and Guba, 1985: 274), involving students and pieces at different stages of development. In terms of students one could think of two ends of a spectrum, with the beginner at one end and, at the other the student who is sufficiently advanced so that the teacher can comment at any level, both technical and musical. Likewise, the first lesson on a piece raises different

problems and possibilities than a lesson just before a performance. While wishing to observe contrastive settings, I did not wish to make any formal stipulations regarding pieces, as such an approach would probably disrupt the naturally occurring situation. I hoped that by observing naturally occurring lessons over a period of three weeks, three lessons for each student, that pieces at various stages of development would be encountered. I felt confident that this approach would provide teaching situations which would prove to be "sufficiently representational and rich to function as a vehicle for interpretation, appraisal and thematics" (Eisner, 1991: 191). While the focus would be on the teacher working through the medium of a musical work, I intended to observe and videotape the total lesson because of the importance of being aware of and understanding the context. As Eisner notes, "a quality observed or a datum secured becomes a meaningful source of information as it fits into or relates to a larger constellation of events or materials" (Eisner, 1991: 185).

Locating the Research Participants

Having defined the basis for selection, the next phase involved locating and contacting prospective research participants. I needed to locate willing teachers in schools, colleges and private practices. At the outset, contacts in a number of institutions/organisations recommended potential participants. When I actually started inviting teachers to participate some "snowballing" (Taylor and Bogdan, 1984: 83) occurred whereby these teachers themselves recommended other potentially interested teachers. Over the period of the selection process fourteen teachers in all were invited to participate. One did not reply to the letter of invitation and seven others declined to be involved. The reasons given for refusal centred around not wanting to take on any further commitments, pressure of time, particularly busy periods (festivals, examinations), a fear that the observations would be disruptive for students and, in one case, a time of personal crisis. The six teachers were eventually selected through a process of serial selection (Lincoln and Guba, 1985: 234), each additional teacher chosen because they represented a new or somewhat different dimension, in keeping

with the maximum variation approach mentioned above.

There is an infinite variety of contexts in which piano teachers teach and I am in no way claiming, with these six teachers, to cover all the possibilities or, in Lincoln and Guba's terms, to provide a sample that has been "expanded until redundancy with respect to information is reached" (Lincoln and Guba, 1985: 233-234). I wonder if this is ever ultimately possible, given the idiosyncratic character of human nature. Nevertheless, I would argue that the six teachers eventually chosen represent a broad range of piano teaching contexts.

Teacher A - teaches at a College/Conservatoire at both senior and junior level and also at a private junior school for boys

Teacher B - has a private practice which spans a range of student ages and levels

Teacher C - teaches at junior level in a College/Conservatoire and has a private practice which includes a range of student ages and levels

Teacher D - teaches at a College/Conservatoire and has some private students, most of whom are advanced

Teacher E - teaches at junior level in a College/Conservatoire, and in a private second level school for girls', and has a private practice with most of the students at the beginning stages (Grades 1-3)

Teacher F - has a private practice with students ranging from beginning stages to Grade 8

While age, gender and ethnicity were not included in the criteria for selection, the group comprises four males and two females, the age range goes from early thirties to early sixties and three different nationalities are represented.

Contacting the Teachers

Access is influenced by both the manner in which people are approached and the understandings and agreements that are reached with them (Eisner, 1991: 174).

All the teachers were contacted initially by letter, in order to give them time to reflect on the invitation to participate. The letter gave a very general outline of the proposed research. Eisner recommends that at this stage one should present "a general rather than a specific description of aims", one of the reasons being that the research design may, since it is regarded as an evolving process, change at some time (Eisner, 1991: 172). Taylor and Bogdan recommend that one be "truthful, but vague and imprecise" (Taylor and Bogdan, 1984: 25). Personally, I felt there was little point in including too much information on the proposed design at this time since it might possibly confuse rather than clarify the issue. I wanted to make the research sound interesting but in no way intimidating. I felt it was important that teachers should be aware of my involvement in piano teaching since teachers as a group are sometimes suspicious of "research", as something divorced from practice. As was noted above, there has been very little research conducted on piano teaching, and I considered that, because of this, piano teachers could be particularly susceptible to this view. I was very aware of the trust that each teacher would be placing in me in allowing me to observe their lessons and to interview them about their teaching.

Once the teachers expressed an interest in participating it was necessary to be more specific about the details of the research design. For me, this was a very important phase in the research process as I was aware that teacher involvement was dependent on how I presented my research, my role and the commitment required from the teachers. Eisner notes that "researchers are their own best advocate for convincing teachers that the study is important" (Eisner, 1991: 173), while Erickson (1986)

stresses that it is important that research participants are "as informed as possible of the purposes and activities of research that will occur and of any burdens (additional work load) or risks that may be entailed for them being studied" (Erickson, 1986: 141).

This involved me in further explicating the research question, emphasising the non-evaluative and non-judgemental nature of the work, and explaining how I proposed to collect the data, using observations which would be videotaped and interviews which would be audiotaped. Teachers were anxious to know what would be demanded of them, particularly in terms of time. I explained that, since I was interested in the naturally occurring piano lesson, the only extra burden on them would be the time taken for the interview. In return, the teachers gave me information about their students and we discussed possible choices. I left the final decision with the teachers themselves, having explained how I wished to observe students and pieces at different levels. The teachers undertook to seek the consent of students and/or parents, heads of department, directors and any other such "gatekeepers" (Lincoln and Guba, 1985: 252).

At this time it was also important that some kind of rapport and trust be built up with the teachers involved, since the whole project really depended on a "collaborative relationship" (Erickson, 1986: 142). A number of writers have discussed this notion of rapport and suggested ways in which one can build it up (Erickson, 1986, Taylor and Bogdan, 1984: 37). It does not appear to be a particularly easily defined concept. In my case I was anxious that there be a sense of trust. To this end I felt that it was important that the teacher should know something about me, my background and my professional experience; that the partnership should come across as being truly collaborative and in no way personally threatening; that I should take every opportunity to establish common ground in terms of mutual acquaintances, shared interests etc. However, I would argue that such considerations are implicit in most

naturally occurring social situations. While the initial encounters centred around the logistics and practicalities of organising the observations, there was general conversation and exchange as would be present in any other social encounter. Thus, while being aware of the need for rapport I allowed it to develop naturally and did not consciously manipulate the situation in any way in order to achieve it. Various means of building rapport have been suggested, (Erickson, 1986; Taylor and Bogdan, 1984), some of which could be considered somewhat contrived. I felt it was better, in the context of this work, to respond to each situation as I found it and allow the notion of rapport and collaborative partnership to develop naturally.

Observing the Familiar

'The fish would be the last creature to discover water'. Fieldwork research on teaching, through its inherent reflectiveness, helps researchers and teachers to make the familiar strange and interesting again. The commonplace becomes problematic. What is happening can become visible...(Erickson, 1986: 121).

What people do and say and how they do and say it are prime candidates for attention (Eisner, 1991: 182).

Erickson (1986) refers to "the invisibility of everyday life" suggesting that what is familiar is often invisible to us in that "we do not realise the patterns in our actions as we perform them" (p.121). Burgess (1985a) draws attention to the observations of both Cummings and Hilary Burgess who note that it is very easy to take familiar situations for granted with the result that important questions can remain unanswered (Burgess, 1985a: 10). While I would undoubtedly have gained a certain amount of insight from my own experience as a piano teacher, the type of observation required for this research required me to try and stand back from the situation and adopt a more "self-conscious" approach. Eisner (1991) explains it rather well, pointing out that "we are often not particularly conscious of life as lived - ordinary experience is

part of the ebb and flow of being" (p.183). He stresses "the importance of being conscious of the experience we undergo and relating that experience to the qualities in the situation" (p.183). He refers to the need for what he describes as "an enlightened self-consciousness" (p.183), which is different from the level of awareness we bring to ordinary everyday experience.

Thus I tried to approach these observations from a different perspective, from a stance of "not knowing what is known" as opposed to "knowing what is not known" (Lincoln and Guba, 1985: 235). While the orienting focus of the observations concentrated on the subject matter content and the pedagogical strategies employed, within this framework, I was open to whatever might emerge. While the main focus was on students and teachers working on musical pieces, I observed and recorded the whole lesson because of the importance of having a feel for the total context.

I found it actually required quite a lot of discipline and mental focus to attempt to describe "what was there" in an objective and non-evaluative way, largely because there was so much material to be encompassed. There are many variables which can affect each individual situation. Factors such as teacher personality, student attitude, student ability, teacher-student relationship, and teacher behaviour, to mention but a few, all appear to contribute to the context of piano teaching and learning. However, one has to make choices regarding what to focus on. As Eisner suggests, "one does not - nor can one - tell it all" (Eisner, 1991: 90). As outlined above, I was anxious to see if it was possible to describe what was taking place in terms of both the musical issues addressed and the pedagogical strategies employed in the course of working on a musical piece. Thus I was thinking in terms of "what ?" and "how ?", and hoping that the subsequent interviews would not only clarify "what ?" and "how ?" but would also explain "why ?"

Contextual Factors

While the focus of the study is on the teacher and on musical and pedagogical issues, and while the "cases" or instances of piano teaching are not presented as case studies per se, I feel it is important to try to convey some feeling for the range of contexts within which these observations took place. The students ranged in age from a four-year old beginner who received a fifteen minute lesson per week to a student in her mid-twenties preparing for an international competition and for her final Recital Diploma whose lessons lasted for one and a half hours. The students observed included wholtime undergraduate and postgraduate students on performance courses at the colleges/conservatoires; part-time students (first study and second study piano) who attended the junior departments of the colleges/conservatoires on Saturdays; students taking lessons at school during school hours; and students studying privately, one of whom was also a student at a specialist music school. The students had been studying with the teachers concerned for varying amounts of time. Some of the students could be described as highly talented while others were less obviously so.

The lessons took place in a variety of locations and the teaching rooms/studios differed in terms of size, number and location of pianos and other furnishings. Some of the rooms had two grand pianos, others had a grand piano and an upright piano, some had one grand piano, and others had one upright piano. Some of the rooms were large and spacious while others were smaller, with one room being quite cramped, becoming even more cramped when a videocamera on a tripod was introduced! The videotapes show how teachers sometimes used only one piano, while at other times they demonstrated on the second piano. They also show teachers in various positions, sitting at either side of the student, sitting at the second piano, standing beside or behind the student or moving around. At times the teacher and the student were the only people in the room (apart from myself), while at other times there was an overlap when students arrived early or lessons ran late. Sometimes

parents observed, and in one case the video shows how the family cat also got in on the act!

The lessons took place at various times of the day and night, including Sundays. Some of the students were preparing for examinations (college and grades), others for internal and external competitions and music festivals, and some for concerts. The repertoire observed covered a variety of styles and periods, ranging from tutors such as "Me and My Piano" and "Jibbidy F and A C E" to Ravel's Concerto in G major and Takemitsu's "Rain Tree Sketch". The pieces covered included "set" pieces for grade examinations and competitions. Some of these pieces were at advanced stages of preparation while some of them were new to the students concerned. Some of the lessons were devoted entirely to repertoire while others also included scales, studies and technical exercises, sight - reading, aural work and theory.

Musical and Pedagogical Issues

In observing these lessons one cannot but be struck by the variety of approaches and also by the individuality of each teacher's style. It should be pointed out that the focus is not on teacher characteristics or surface style but on the musical and pedagogical discourse. Similarly, the concern is not with the significance of teacher behaviour in the context of the overall teacher-pupil relationship. Thus it does not focus on qualitative descriptions of teacher behaviour such as pleasant, interesting, enthusiastic, accepting, etc. Nor does it focus on aspects of approval and disapproval or examine the effects of teacher feedback on student learning. While the literature addresses rates and ratios of specific teacher behaviours and the relative effectiveness of these behaviours (eg. Kostka, 1984; Sang, 1987), these observations focus on the subject matter content and the ways in which the teacher communicates it, trying to get some insight into the reality of practice without attempting to evaluate any particular approach.

The observations should not be seen as ends in themselves. It should be remembered that the main focus of the study is on the teachers' descriptions and interpretations of their behaviour and their explanations of the relationship between the behaviour itself and the musical content they are communicating. The purpose of my observations was merely to identify the parameters within which each teacher appeared to be working, in order to focus the interview questions and to choose representative excerpts upon which the teacher could reflect.

No attempt at description can do justice to the reality of the transaction. Behaviours are visible in a transient and complicated way, with particular behaviours recurring frequently and sporadically. Description involves a certain amount of distortion in that while one can only describe the situation in a linear way, things happen "contrapuntally" involving the interaction of musical content and pedagogical strategies. Description can lead to atomism and fragmentation and it is important to take cognisance of the total context as portrayed in the videotaped excerpts.

The approach adopted here focuses on two analytical dimensions - "range" and "focus", with the range of teacher behaviour and the musical focus of the transaction emerging as organising principles. In the context of this study "range" is more general and more observable while focus is more specific and often more implicit. The observations revealed a wide range of teacher behaviour with evidence, as the literature and the discussion thus far would suggest, of both verbal and non-verbal strategies being used. Teachers were involved in talking and demonstrating, in "telling" and "showing". They gave instructions, they explained, they counted aloud, they described (using imagery and analogy), and they questioned. They also employed non-verbal means of communication such as playing, humming, conducting, clapping, gesturing, using paralinguistic sounds and physically manipulating parts of the student's hand, finger or arm.

The transaction is a complex one with things happening very quickly and repeated viewings necessary to absorb the richness and range of teacher involvement and to separate the different layers of behaviour. Teachers often used multi-modal approaches and engaged in two or more activities simultaneously. Sometimes the teacher engagement was predominantly verbal or non-verbal, while at other times teachers combined "telling" and "showing". While the musical content of the verbal behaviour was often explicit, it tended to be more implicit in the non-verbal approach.

Teachers referred to both "technical" and "musical" matters, addressing many of the issues raised in the piano pedagogy literature relating to technical control, to rhythmic and reading skills, to musical elements such as sound, phrasing and articulation, and to matters relating to communication and projection. They discussed and described the particular piece of music in hand from both technical and interpretative viewpoints, focusing on the student's performance and on the piece itself, as well as referring to other musical works and talking about musical elements such as rhythm and sound in more abstract terms.

It appeared from the observations that the musical focus or subject matter content of these piano lessons could be described in terms of Swanwick's dimensions of musical experience and musical criticism (materials, expressive character, form and value), and this model provided a further orientating framework and way of looking at the transactions at this stage of the study.

Working with Data and Preparing for Interviews

When each series of videotaped observations had been completed I transcribed most of the dialogue and examined each teaching episode in terms of the musical issues involved ("what is to be learned"), and the pedagogical strategies employed by the teachers ("how it is to be taught"). During the course of the observations I had been making notes on what I observed, on the significance I attached to what I saw, and

on the speculations which emerged as a result. From this I acquired a considered view of the various dimensions within which each teacher was working and the forms of representation they employed, and with a lot of questions.

The next phase, which really overlapped with the previous one, involved selecting representative excerpts around which the interview would be focused. This proved to be a very difficult and demanding task, and I used the following criteria to choose the excerpts. The excerpts should:

- represent a range of teacher activity
- cover a range of technical and musical issues
- feature students at different levels
- include pieces at different levels of preparedness
- cover a variety of musical styles
- be sufficiently interesting to stimulate reflection on the part of the teacher
- be relatively complete within themselves
- last roughly between six and eight minutes

Throughout this process I was conscious that another observer might choose different excerpts and that the success of the interviews would depend on the potential of the excerpts to get teachers talking about their teaching. However, it was comforting to remember that the teachers had the final say in interpreting their own teaching. It was reassuring to know that the teacher would have the opportunity to validate the choice and also to raise issues which I could have overlooked. This element of choice is a feature of qualitative research. After much deliberation I chose seven excerpts for each teacher and transferred them onto a master tape using fade-in/fade-out techniques, and superimposing an identification number on each excerpt, from A1 to A7, B1 to B7, etc. I chose seven as having the potential to raise a wide range of teaching repertoire and to stimulate teachers and engage them in talking about their

own teaching. I was also conscious of the time element involved, not wanting the interviews to be overlong.

Having chosen the excerpts to be included and having prepared the tape, I then mapped out a detailed "plan" of each excerpt. I noted my perception of the musical issues addressed and the dimensions (materials, expressive character, form and value) within which the teachers appeared to be working, as well as the ways in which the teacher communicated, defined in terms of the various forms of verbal and non-verbal behaviour outlined above. In this way I identified issues that might fruitfully be explored with the teacher in the context of each excerpt. I also noted the context in which the excerpt had occurred and wrote a description of what had gone before, often using quotes from what the teacher had said. This was intended to help the teachers themselves place each excerpt in context. I was now ready to conduct the interview.

The Interview

Purpose

...to provide an opportunity for the teachers to talk about their work in their own words, using their own concepts rather than in an abstract way or in response to a set of staccato questions (Burgess, 1988: 144).

The purpose of these interviews was to give the teachers the opportunity to describe, explain and analyse their own teaching. In this way I hoped to gain some insight into the meaning behind teacher behaviour and to investigate the teachers' implicit theories and beliefs about music, music teaching and music learning. The object of the exercise was to allow teachers to reflect upon their practice, the evidence being available to them on the videotaped excerpts, and to talk about their approach and the underlying assumptions by which it is motivated. In this way I hoped to make the implicit explicit.

Type of interview

...stressing the interviewee's definition of the situation; encouraging the interviewee to structure the account of the situation; and letting the interviewee introduce to a considerable extent his notion of what he regards as relevant, instead of relying on the investigator's notion of relevance (Guba and Lincoln, 1981: 155-156).

The literature on qualitative research uses various terms including "unstructured", "non-directive", "informant" and "open ended" (Lincoln and Guba, 1985; Black and Champion, 1976; Cohen and Mannion, 1981; Powney and Watts, 1987), to refer to different types of qualitative interview. There are various levels of "unstructuredness" ranging from the interview where the interviewee does all the talking without any intervention from the interviewer, to the interview where the interviewer intervenes in a non-directive way, to the interview which is more interviewer directed. In terms of the interviews conducted in this study I think they are probably best referred to as "semi-structured", in that while they are structured around the excerpts, the questions are not worded in any specific way and are not presented in any particular order, with the course of the conversation being directed mainly by the teachers' responses. It could also be defined in terms of Powney and Watts' "informant" interview in that it could be seen as "an invitation to the teachers to explore certain issues, to impose their own structure on the session in collaboration with an interviewer" (Powney and Watts, 1987: 18). The interview could also be described as a "focused" interview since the teachers are presented with a concrete example, something immediate to their experience around which the interview is focused (Black and Champion, 1976: 369; Powney and Watts, 1987: 28). My approach is close to Powney and Watts' use of the term to indicate "any substantive task, stimulus, point of interest or control in which the interviewee is engaged during the interview" (Powney and Watts, 1987: 28). In summary, these interviews can be described in a number of ways including semi-structured, informant, and focused.

The important feature of the interviews is that they aimed to elicit the teachers' own views on their teaching and, in this way, were concerned with "the unique, the idiosyncratic and the wholly individual viewpoint" (Guba and Lincoln, 1981: 155-156).

Conducting the interview

The interviews can be described as individualised in that each set of questions asked had its roots in the videotaped excerpts, that is, in each teacher's teaching. While each interview aimed to elicit the teacher's implicit theories and beliefs about music, music teaching and music learning, and each teacher was asked the same kind of questions, the topics covered and the questions posed were not exactly the same, apart from a core group of more general questions included in all the interviews. The transcripts show that, in the first interview, which was with Greg, I kept the more general questions until after Greg had commented on all the excerpts. However, I subsequently found it more natural to ask some of these more general questions in the course of the discussions of the excerpts. The interviews were characterised by open ended questions. There were four main types of question involved:

- 1) questions inviting the teachers to respond to and describe each excerpt
- 2) questions stimulated by the teachers' responses, encouraging the teachers to clarify or elaborate on various issues they may have raised
- 3) questions referring specifically to something the teacher did or said in the excerpt (often framed in the form of an observation)
- 4) questions of a more general nature concerning piano playing and piano teaching and learning

After each excerpt the teacher was invited to comment on what he/she observed, typical questions being: "would you try to describe what you were doing here?" and "what is your immediate response to this excerpt?" The teacher was encouraged to talk at length and from this point onwards the order of the questions, and indeed the

questions themselves, were determined by the teacher's response. While I had identified issues relating to each excerpt which I wished the teacher to talk about, I tried to be responsive to the issues raised by the teachers, seeking their interpretation first and then probing to get further clarification. In this way the teachers often pre-empted many of my questions. Simons (1981) has observed that "usually the issues the interviewer thought of will be raised by the interviewee if the interviewer listens carefully and refrains from asking questions too soon" (Simons, 1981: 35).

The excerpts at the beginning of the interviews tended to elicit lengthier responses than those coming near the end of the session. In some cases, by the time we reached Excerpt 7 many of the issues and behaviours arising had already been discussed at length. At times the teachers adopted a comparative approach, comparing students and excerpts and also referring to related past experiences with particular students or particular pieces.

Basically I saw my role as that of a "catalyst", in that, by first providing the excerpts and then later, where necessary, drawing attention to specific aspects of the teacher's own behaviour, I hoped to help the teacher reflect upon and interpret his/her own actions from the evidence before them. Some spoke at length with little input from me while with others, I found myself having to ask more questions. In reflecting on the transactions the teachers tended to focus initially on the student rather than the teacher, and on the content rather than on their own behaviour. Paul proved to be an exception in this respect in that his first reaction was to express surprise (if not shock!) at the extent of his own non-verbal communication. In general however, I found myself having to draw attention to specific behaviours while the teachers themselves were more forthcoming on matters relating to musical content and focus, speaking at length about the specific musical issues being addressed as well as commenting on the characteristics and demands of the particular pieces being studied. Spradley (1979) suggests that the interviewer has to teach the informants to be good

informants by continually encouraging them to provide detailed descriptions of their experiences. Various strategies have been recommended for this purpose including probing, calling for more information, calling for examples, reformulating what was said, and repeating phrases in the interviewee's own words (Burgess, 1984: 117; Lincoln and Guba, 1985: 269; Simons, 1981: 35). In my case questions relating to specific issues raised by the excerpts were often framed in the form of an observation such as, "you demonstrated here". Other strategies included: quoting from the excerpt itself; referring to other parts of the lesson or to other lessons I had observed; repeating phrases used by the teachers in their descriptions and inviting further comment; rephrasing the teachers' own words in an effort to seek further clarification; asking the teachers to make links and comparisons between specific observed events and their approach in general; and suggesting hypothetical situations regarding specific students.

I was conscious of the importance of adopting as non-directive an approach as possible. The issue of who controlled the interview is an interesting one in this case. It could be argued that I, having chosen the excerpts, dictated the issues which were addressed. On the other hand, after each excerpt the teachers were asked to comment on, describe, and explain their approach before I made any observations or posed any questions. In addition, I tried to respond to the issues raised by the teachers themselves. Thus the teacher controlled the order in which the issues were addressed. Also, the teachers were invited to draw attention to aspects of their teaching which the excerpts might not have included.

I tried to maintain a conversational style as much as possible to allow teachers to feel relaxed and to encourage communicativeness. Indeed the qualitative interview has been described in terms of "a conversation with a purpose" (Lincoln and Guba, 1985: 268), "a conversation piece, not an inquisition" (Simons, 1981: 33), "conversational encounters to a purpose" (Powney and Watts, 1987: vii), and "a conversation

between equals rather than a formal question-and-answer exchange" (Taylor and Bogdan, 1984: 77). This did not take much effort since a certain rapport had been built up over the course of the observations.

The language used, which can cause problems in some qualitative research situations, was not problematic either (Powney and Watts, 1987: 11). The fact that in each instance we were both piano teachers meant that we shared a common vocabulary. In addition I tried, as far as possible, to take on each teacher's own individual vocabulary by framing questions around quotations from the lessons and by repeating phrases they used in their descriptions. Thus, similar questions were often phrased differently for each teacher. The fact that we shared a common vocabulary proved to be slightly problematic at times. On occasions I felt the need to seek further clarification on statements, the meaning of which the teachers would have considered to be perfectly obvious. Hilary Burgess (1985) had a similar problem when dealing with peers, of assumptions being made by the respondent that "certain things do not need to be explained because the teachers share a common knowledge" (p.186). She stresses that this shared common knowledge must not be taken for granted as it can lead to gaps in the data and result in questions remaining unanswered.

I tried to keep my verbal involvement to a minimum, posing another question or making another observation only when the teacher appeared to have nothing else to say on a particular topic. As a result I spent a lot of time listening. However, this listening was in no way a passive activity. I was ultra-alert and critically aware of what was being said, responding to the teachers' observations and making mental notes as to which areas had been covered and which needed further clarification. With regard to listening, Measor (1985) suggests that "you do have to listen, but you also have to look as if you are listening" (Measor, 1985: 62). This is where non-verbal signals become important. Eye contact was very important and I found myself nodding, smiling and responding with "um", "yes" and "ah", not in a contrived way,

but similar to the way I would respond in the course of a normal conversation. Measor (1985) suggests that "you have to make the gesture larger than life" and that, as a result, it can feel as if the interviewer is manipulating the interviewees (p.63). While I was aware of the potential effect of non-verbal signals, I did not feel I had to make a conscious effort to make the teacher aware of my interest and involvement. I was genuinely interested and involved, as I would be in an interesting conversation. Perhaps the trust and rapport which had developed over the course of the observations helped here again. This was not the first conversation I had had with the teachers, although it was undeniably the first "conversation with a purpose". As a result I did not have to make a conscious effort regarding these non-verbal signals and in no way did I feel I was manipulating the teacher. Perhaps the fact that the interviews were recorded also helped in that, not being under pressure to take extensive notes, I could give my undivided attention to the teachers and what they were saying.

Recording and Transcribing the Interviews

The advantages and disadvantages of tape-recording interviews have been discussed at length (Black and Champion, 1976: 373; Burgess, 1984: 120; Cohen and Mannion, 1981: 103; Erickson, 1986: 145, Lincoln and Guba, 1985: 241; Powney and Watts, 1987: 145; Simons 1981: 44). Apart from Lincoln and Guba who stress the advantages of fieldnotes over tape-recordings, there appears to be general agreement that tape-recording can be very useful. I decided to record the interviews for a number of reasons:

- 1) the data is more complete
- 2) the data is accurate
- 3) it is possible to quote verbatim which makes for more credibility
- 4) it enable_d me to keep track of the interview and the topics and themes which were covered
- 5) it contributed to a more relaxed conversational atmosphere

6) it allowed for deliberation rather than on the spot analysis

I transcribed the interviews in full (see Appendices), despite Burgess' argument that only "relevant materials" related to emerging themes should be transcribed (Burgess, 1984: 121). I considered that by only partially transcribing the interviews I would be depriving the reader of the opportunity to interpret the situation for themselves. With regard to the credibility or otherwise of the findings, it is important that the reader is aware of all the evidence available to the researcher in the identification and categorisation of themes and in the final analysis of the data. In addition, by transcribing only parts of the interviews, it is difficult to interpret the significance of verbatim quotations because the context is not apparent and the chronological sequence of the conversation is lost.

The question of how to transcribe interviews has generated a lot of discussion. It appears that the main controversy surrounding the transcription process relates to the problem of presenting oral discourse in written form (Hilary Burgess, 1985: 193; Powney and Watts, 1987: 146-152; Ruddock, 1985: 113). It is argued that transcribing interviews involves "a massive transformation of data" (Tripp, quoted in Ruddock, 1985: 113), and involves "interpretation" on the part of the transcriber, since it is extremely difficult to note and convey everything that is being transmitted by the person speaking (Powney and Watts 1987: 147). Powney and Watts argue that "gestures, faltering pauses, voice quality, facial expressions, postures and the proximity of speakers all give that additional layer of meaning to the words spoken" (p.147), and that "interjections, hesitations and silences...may signify more than the words that follow" (p.115). This is undoubtedly a problematic area involving paralinguistic considerations and related to hermeneutics and discourse analysis. It is beyond the scope of this project to consider these matters in any depth. However, I think it is important to take the context of each research project into consideration. For example, in the case of this research, reading too much into hesitations and

pauses could be misleading since, rather than indicating any uncertainty or unease it could be argued that the teachers, not being used to articulating their views in this way, were merely searching for the right words. It must be remembered that the teachers were being asked to think and talk almost simultaneously. Powney and Watts make the point that, "the level of detail of the transcript is clearly shaped by the needs of the research" (Powney and Watts, 1987: 152). Obviously such considerations as those mentioned above would need to be reported in a study of the linguistic development of young children, one of the examples quoted by Powney and Watts. However, for the purpose of this research, the central focus is on the teachers' theories and beliefs, rather than on the manner in which they are articulated.

In deciding on how to transcribe the interviews I considered what would be best for myself, for the reader and for the teachers involved. For my purposes I needed transcripts which conveyed what the teachers had said, in the order they said it and in their own words, in order to demonstrate the authenticity of my findings. Initially I transcribed the interviews verbatim, including interjections such as "uhm", "er", "eh", "em", mannerisms of speech such as "you know" and "I mean", and words and phrases repeated apparently unnecessarily. On reading through I was conscious that in "translating" the spoken word into the written word in this way, I had made it difficult for the reader to grasp the sense of the discourse, since the flow and direction of the conversation was being continually disrupted. Powney and Watts note that transcribing can generate "a feeling that the page looks unruly as the conversation develops", pointing out that "in contrast to normal written material dialogue seems disorganised. Speakers may not seem to have clear ideas, talk is discontinuous..." (Powney and Watts, 1987: 147). I considered that by omitting the interjections and the mannerisms and repeated phrases which did not appear to add anything to the substance of the talk, the meaning of what the teacher was saying would be more directly accessible to the reader. In addition, the teachers' thoughts are thus presented as lucidly as possible, given the fact that they had to think and talk at once (see Hilary

Burgess, 1985: 193). This approach, I hope, allows for the dialogue to be read in a more direct way.

For clarity of presentation the teachers and their students were all assigned pseudonyms which were used both in the interview transcripts (see Appendices) and in the quotations from the transcripts included in the text.

Teacher A - Greg

Teacher D - Dave

Teacher B - John

Teacher E - Ruth

Teacher C - Paul

Teacher F - Anne

Working with Data: Towards Analysis and Interpretation

The interview data was initially coded under three broad categories of conceptions of music (what is to be learned), conceptions of music teaching (how it is to be taught), and conceptions of music learning. These categories were derived both from the literature and also from the teachers' reflections. The data could perhaps have been coded initially using only two broad categories, representing music and music teaching, reflecting the musical and pedagogical aspects of teachers' pedagogical content knowledge. However, it was thought that a clearer picture could be obtained using three categories, particularly since a substantial part of the teachers' reflections on their practice actually focused on the learner. I went through the transcripts coding each section of text in this way, highlighting each category in a different colour.

Statements categorised under "music" included those referring to the teachers' descriptions of the musical issues addressed, as well as any other references to the elements and materials of music and the nature of musical experience and performance. References coded under "music teaching" included statements about teacher behaviour and instructional approaches, including teachers comments on the pedagogical strategies they employ and their ways of communicating with their students, as well as teachers' objectives and their conceptions of their roles as

teachers. The "music learning" category includes statements about the learner, the learner's role, conditions for learning, and learning outcomes.

As might be expected, given the complexities of teaching and learning and the constant interaction between teacher and learner, the statements do not always fit neatly into categories in that there are overlaps where statements could, for example, be categorised under both teaching and learning. In such cases the interrelationship was noted and the statement categorised according to the context in which it arose and whether it was more concerned with the activity of the teacher or the learner.

A further process of data reduction produced subcategories under each of these main headings. Using Swanwick's model of musical criticism, referred to above, statements referring to musical issues were subsequently categorised under "materials", "expressive character", "form" and "value". Three of these four categories gave rise to further subcategories, (derived both from Swanwick's model and from the teachers' reflections) as follows: **Materials** - Notational Skills, Manipulative Skills and Technique; **Expressive Character** - Musical Elements; Sound; The Vernacular; and Personal Expressiveness; **Value** - Communication and Projection in Performance, and Attitude and Performance.

The data relating to teaching was organised initially according to whether it referred to specific pedagogical strategies and ways of communicating or to more general issues relating to teachers' conceptions of teaching. Teachers' comments on their ways of communicating were defined in terms of verbal or non-verbal means of communicating and subsequently subcategories emerged (derived both from the literature and from my observations), relating to Demonstration by Playing, Gesture and other Non-verbal Means of Communicating, Telling, Explanation, Description and Questions.

The teachers' reflections which focused on learning were categorised under issues relating to The Learner (including individual needs, ability, response, age, attitude and personality); Learning; Learning Outcomes (including musical development, personal development and personal gratification); Learning Objectives; Conditions for Learning; Motivation to Learn; and Practice. These categories emerged primarily from the data itself.

Bearing in mind the research questions and the discussion thus far, the approach to analysis and interpretation attempts not only to give "voice" to the teachers' descriptions and interpretations, theories and beliefs, but also to consider the outcomes and emerging issues in the context of a more general framework . Thus, the next three chapters will focus on the teachers' reflections on their own practice, giving "voice" to their explanations of "what" they are teaching and "how" they are teaching it, and identifying "why" they operate as they do, while in the final chapter these distillations will be discussed in the more general context of the literature outlined in the theoretical frames referred to above.

PART 3

REFLECTIONS ON PRACTICE: THE TEACHER'S VOICE

CHAPTER 4

THE MUSICAL DIMENSIONS: "WHAT IS TO BE LEARNED"

With regard to subject matter content, the teachers' comments draw attention to many of the technical and musical issues addressed in the piano literature. They refer to matters such as hand position, finger action, articulation, fingering, rhythm, tempo, phrasing, form, expression, sound and character. The teachers' explanations of their own teaching suggest that they are working with their students at all four levels of Swanwick's dimensions of musical criticism. The quotations below draw attention to instances of teachers working at the various levels, and give some feeling for the focus of the teaching, the range of issues that are at stake and the dimensions of performance that can be addressed. In this way they provide insight into the teachers' conceptions of the subject matter.

The purpose of drawing attention to these quotations is not to "label" each transaction, as such an approach would deny the complexity of the process. It would be misleading to imply that the various dimensions are always treated separately and that teachers work on discrete aspects at any given time. It is rather more complex, as the teachers' reflections on their practice show. These quotations merely represent an attempt to encapsulate the dimensions within which the teachers are working, to indicate the types of knowledge that may be at stake, and to provide an orientating framework within which to consider the transactions.

MATERIALS

At a materials level teachers concentrate on what they sometimes refer to as "the basics", including accuracy of notes, rhythm and articulation, attention to dynamic levels, balance and texture of sound and the "technical" control and facility necessary to achieve these. At this level it is possible to differentiate between observations on the musical materials which are the focus of the teaching and learning, and references

to the skills, (notational, manipulative and aural), which are necessary to deal with these materials and to reproduce what is written in the score.

Notational Skills

John's, Ruth's and Anne's descriptions of their teaching of students at the beginning stages reveal that they were, at various times and with particular students in the context of specific pieces, focusing on developing the student's general notational skills, paying attention to matters such as notes, rhythm, articulation and fingering.

I was trying to get across the general feel of the piece, trying to get across the basic rhythms, the idea of getting the fingers and notes right and getting the rhythm right and then you can get into the piece and get on with it (John B2 Appendix B: 313).

...there were two things we were trying to get at in that particular piece. One problem, which I think we might have solved in a later lesson or maybe an earlier lesson which you filmed, this business of counting long notes....The other thing was to....that we are at that point exploring the difference between staccato and legato... (Ruth E4 Appendix E: 400).

I was trying to get her to be able to read the names of the notes so that she will be able to learn things herself...I was really making sure that she was able to name the notes so that she'd be able to learn the pieces herself and that she could join between them (Anne F5 Appendix F: 433).

So, I was just correcting his mistakes...I was just correcting rhythm and trying to get the right hand quiet and the left hand singing tone, in that piece (Anne F7 Appendix F: 440-441).

Rhythm, which receives a lot of attention from writers such as Whiteside, Lhevine and Matthey, is identified as an important issue, and John and Ruth both point out that it often poses problems for students. John, Ruth and Anne all stress the

importance of developing rhythmic skills from the beginning, with John pointing to the need to internalise the rhythm, Ruth suggesting that rhythm is fundamental to playing any piece and Anne emphasising the need for counting to become automatic.

So I usually spend a great deal of time on the rhythm, hoping that this is going to actually one day sink in but, with some pupils I'll be doing the same lesson a year ahead in probably the same way. They, most of them, learn to read the notes very well and they can understand chords and so forth, but the rhythm is really a very difficult problem. It's something which you really do have to be able to understand and grasp from within and it's often difficult to get within them (John B2 Appendix B: 313).

I also am very keen to develop rhythmic and reading skills because they are so much a clue to the pieces they learn and whether they perform them well through good rhythm. I think I've noticed in my years as a teacher and listening to other people play, that so often the rhythm is the problem...if you can unlock the key to the rhythm of the piece, if you can actually find its own rhythm, it will play, it will almost play itself...(Ruth E4 Appendix E: 403).

....counting is another thing that she has to do right from the very first lesson even if she doesn't understand what three in a bar means or what two in a bar, if she sees a white note with a stem she knows she has to say two after it. So it's just something that becomes automatic, even if they don't understand the concept (Anne F5 Appendix F: 434).

John and Anne also place a major emphasis on reading skills, explaining that reading ability makes students independent and allows them to explore pieces on their own.

I always do a lot of sightreading and I stress reading, particularly at the beginning. The idea is, as I said before, to make them independent. In other words, to try to bring them up...it's just for them to be independent so they can read lots and lots of pieces and enjoy things in a bigger way than just having the set routine of pieces (John B2 Appendix B: 314).

If you learn the names of the notes right from the beginning, it's not a problem, it's not something that you have to do separately, or it's not a big issue, learning how to sightread. It's something that goes along with learning how to play the piano. So I encourage the small children to say the names of the notes....And I found that works really well for the first few books, and after that they just learn the lines and spaces and go through (Anne F5 Appendix F: 433-434).

Manipulative Skills

The transcripts also reveal a concern for the "physical" dimension of piano playing which, as was shown above, is regarded as the central issue in much of the piano literature. At various times the focus is on general aspects such as hand position and finger technique or technical security and "comfort". At other times teachers address specific technical problems which particular students may have, or problems that may arise in the context of particular pieces. The teachers do not claim to follow any of the specific "methods" referred to in chapter 2.

Greg, Dave and Ruth all stress the importance of helping students to feel physically "comfortable" at the piano.

....sometimes something can look right but it's not, because everybody's hand looks different and everybody has their own way, ultimately, of doing everything and the piano is an unnatural instrument, but you can make most things comfortable, if you know how to do it....But, basically speaking, to me it doesn't matter in the last analysis what something looks like as long as it sounds right (Greg A3 Appendix A: 296).

So part of playing with him very slowly is to make the movements comfortable, to get him prepared, to get him over the note, so that he builds from a feeling of great security rather than from a feeling of insecurity, which he can do. Which is why if one's moving one gets plenty of time to get right over the note and to listen, of course...if you're physically uncomfortable you're going to sound uncomfortable because there's going to be tension in the sound. (Dave D2 Appendix

D: 363).

That's what I'm striving for really, is a sense of physical comfort, of being at one with the keyboard and without too much stress or tension (Ruth E1 Appendix E: 388).

Greg, Paul, Dave and Anne stress the importance of hand position and shape, pointing to the need for a balance between tension and relaxation in piano playing, and warning against unnecessary muscular tension.

And so, basically I felt that he could achieve a better shape...I was worried because it's an ongoing thing with him, this shape of the hand business, because he does have a habit of ignoring it, especially in the right hand which is fairly efficient already (Greg A3 Appendix A: 296-297).

The thing that strikes me most about this is really this kind of finding the bridge and feeling where every note is coming from in the hand. You know it's simply a physical thing that...a lot of it is if you just put the bones in the right place in relationship to each other, then they support each other kind of like a building supports itself with struts, and so therefore they can actually relax the muscular tension that surrounds it, and then as soon as muscular tension is relaxed they begin to hear better, and also, they begin to feel the weight of their own arm and hand and shoulder better, and then they begin to play more rhythmically (Paul C2 Appendix C: 338-339).

There was a lot I was trying to do then, particularly in the thirds passage, which was to find this combination which is so hard between great firmness somewhere, probably in the finger, the finger and the bridge of the hand and the fingertip, and also great relaxation in the wrist and in the arm (Dave D4 Appendix D: 368).

Everything has to be done naturally and the fact that, if your hand is curved naturally and loosely and if your arm is straight, all of that is the most natural way to play and that's what's going to work later on. And once you start building in tension everything is going to not work

properly (Anne F6 Appendix F: 439).

Teachers also describe how they are engaged in dealing with specific technical "problems" arising for some students in the context of particular pieces. The various problems referred to in the context of the videotaped episodes include: dealing with difficult scale passages, imitation and staccato chords in one of Prokofiev's "Visions Fugitives", (John B3); playing an alberti bass for the first time in a Dussek sonatina (Ruth E1); balancing different voices in order to bring out the top voice in a Clementi sonatina (Paul C3); and coping with the technical demands of the virtuoso passages in a Liszt Petrarchan Sonnet (Dave D4).

Well, the piece...unfolds roughly into three sections, if I remember it. The first section is in triplets, (sings) with very quickly overlapping imitation. The second section has these incredibly difficult scale passages which go up and down the piano and the third consists of staccato chords where there's a kind of melody coming out of the tenor part, of the bass tenor part, you know. With three separate problems, you know one shouldn't talk about a piece of music being problems but, from her point of view, there are three separate problems, so I was trying to tackle them one at a time (John B3 Appendix B: 315).

Well, Gillian has a problem with being able to play different notes at different levels, say, bringing out the top voice. She has a tendency to play the left hand really loud and the right hand thumb really loud and the top voice of the right hand really quietly. So, I'm just trying to sort of get her to listen to the melody and to be able to play different notes always doing the same movement, always doing the same attack (Paul C3 Appendix C: 342).

That was really just trying to show Michael how to work some of it technically....That particular sonnet has got...four or five clearly quite virtuoso passages... (Dave D4 Appendix D: 367-368).

It was a little problem or something that might have been a problem, that we dealt with (Ruth E1 Appendix E: 390).

In explaining how they help students deal with such difficulties by "worrying" a problem, or "working" a particular passage, Greg, Dave and Ruth all point out that they are actually showing the students how to practise.

Trying to instil a way of practising was basically what I was trying to do. Make sure he knew what the rhythm was, how to deal with that rhythm, getting him to clap in the hope that he would clap at home as well, getting the slur accurate in terms of sound. That's it I think, basically. So that he would go away and do all those things that we were doing (Greg A7 Appendix A: 303).

I was basically trying to show him how to go home and practise it, cause if he practises well he achieves very quick results but equally, if he practises badly he'll achieve quite quick results as well, but they're not such good results (Dave D4 Appendix D: 369).

...in a sense it's teaching them how to practise...It's no good saying, you know, "go home and learn this and do this and get this right" and everything else, unless you give them some means of understanding how they're going to get it better. They may not take any notice of you but it's worth trying (Ruth E5 Appendix E: 405).

'Technique'

The concept of 'technique' would appear to be a central feature of Swanwick's "materials" level and the teachers' comments suggest that, in working at the materials level, teachers are dealing with many aspects of technique which are addressed in the piano literature. While there would appear to be general agreement amongst these six teachers on the importance of technical accuracy, fluency and control of sound, it would appear that they all have their own particular understanding of what, in piano teaching terms, is generally referred to as 'technique' and as to how this is best approached. Bearing in mind the major emphasis on technique in the piano literature and the variety of views expressed, it is interesting to note how the individual teachers define this aspect of piano playing and teaching.

Anne argues that technique "is not something that you have to take out as a separate thing. It should go along with whatever stage you're at" (Anne F4 Appendix F: 431). She defines it thus:

Technique is being able to get around the piano, being able to play, whatever standard you're at being able to play the notes adequately at the right speed, being able to make a nice sound, being able to use the pedal, co-ordinating properly with your hands. And just not finding it an enormous problem. If you have a good technique, if you play a piece there shouldn't be anything that's insurmountable if it's at your level. There shouldn't be sort of fluffy bits even though you might have to practise them more often. It's also to do with the relaxation and the shape of your hand and things like that (Ruth F4 Appendix: 431).

John describes technique as "the ability to play the right notes in the right time in the right manner", explaining "I use the word 'right' meaning musically apt, musically suitable and obviously directed by a musical mind". He considers that "without technique it's a sine qua non, without technique there's nothing". He explains his approach with Jean thus:

I try to make them think of their hands, purely, I mean they try to separate, although it's not always successful, the means by which you play the piano from the musical intent of the piece, the musical purpose of the piece. So I often bring their attention purely to the fact that their fingers have a task to do of simply moving up and down playing a note, their hands have a task to get their fingers in the right playing position, and the importance of having a really first class fingering so that they know precisely what sequence of events is going to take place physically. And so the whole process of playing the piano is really memorising a very fixed sequence of events. This is the discipline side of playing the piano, and as soon as you overcome those problems of playing in this disciplined way, then their mind is completely free to contemplate the musical side of things (John B1 Appendix B: 310-311)

In a similar way Ruth emphasises the notion of technique allowing one to be "released to be expressive", commenting as follows:

Well, apart from being physically able to actually play the instrument you have a variety of things to tackle. Technique to do with weight which produces tone, control of sound, dynamic sound. The building of finger strength so that you can play reasonably fluently and of course scales and arpeggios are useful for that. Really developing a facility to play so that you can then concentrate on the music and what you're trying to communicate (Ruth E1 Appendix E: 3).

Like Ruth and John, Greg distinguishes between the "physical" and the "musical" (Appendix A: 291, 297, 299, 302), emphasising that "the physical thing has to be so organised that you don't have to think about it" (Greg Appendix A: 308). It would appear that for Greg, the physical and the technical are ultimately concerned with the sound that is produced. He explains: "everything some way connected with the way I teach is to do with the sound first of all...and the composer's intentions as I or we might interpret them. And then the physical thing in order to do either of those two, or both." (Greg Appendix A: 295)

Paul describes technique as: "any way which you express what you feel about a piece". He describes his approach as follows:

...sometimes I teach from the fingers back, training the fingers how to work properly. That in itself can clean their ears a little bit so they hear more clearly, and from then they can say, 'oh, is that.....does that make sense musically?' Whereas if you've got a dead hand, no matter how strongly you feel the music it's not going to come across clearly (Paul C1 Appendix C: 334).

However, pointing to how some people are obsessed with technical accuracy without realising the purpose behind it, Paul explains that he feels "kind of like a missionary

in a way" in that he tries to "show them another way of thinking, so that...maybe first you have the feeling, and then you try to express it, rather than the other way around" (Paul C1 Appendix C: 334). In the context of John's lesson on Mozart's Concerto in E flat , he explains:

So it's kind of a backwards way of teaching, to show what my hand is doing, because it's not really where the sound is initiated. It's not initiated from lifting the thumb, the thumb lifts because there's a feeling deep inside (deep breath) the thumb just lifts because the feeling inside lifts it and that's what I'm trying to communicate there (Paul C4 Appendix C: 345).

Thus Paul suggests that technique derives from the musical intention, linking this with the concept of "internal musical pressure" which is a feature of his approach. He describes how "technique" includes not only such aspects as finger technique and arm technique but also encompasses breathing and posture . He suggests that :

...it's very very difficult to avoid having some kind of emotional response to music if you take technique that far back, as far back as breathing because that's a very emotionally connected function. So, as soon as you tell students to start breathing, even if they don't think or even if they don't know, they're beginning to get a sort of deeper contact with the sound, they're beginning to make connections between what they're actually feeling inside emotionally and what sort of sound colour is coming out. So, as far as I'm concerned, really technique means kind of 'music', 'musical technique'. The ultimate is you look at a piece of music and you just breathe in a certain way and then everything falls into place from there on out, everything along the line, the shoulders, the elbow, the wrist, the fingers, all the way into the key (Paul C1 Appendix C: 335).

Dave also emphasises the musical intention:

Of course we have to work technique on its own but you work it

because there's a kind of musical ideal you're trying to put across and if you realise there's a limitation, the concept of a certain sound that you want to make is, I think, the biggest encouragement to develop it. I think it's Neuhaus who says in his book that the more advanced the student the harder it is to tell whether they're doing technical practice or musical practice, the more the two actually come close together (Dave D1 Appendix D: 360)

Dave acknowledges that for some people technique is concerned with the ability to "play more notes more accurately more fast". Describing this as one aspect of technique he describes how, for him, technique is "everything to do with creating the sounds on the piano, or whatever instrument it is, that are necessary to put across the music you want". Drawing an analogy with the technique of an actor, he explains that his conception of technique encompasses "the ability to speak, the ability to articulate, the ability to project sound, to modulate the voice", and includes "the technique of movement...the technique of communication" (Dave D4 Appendix D: 370).

EXPRESSIVE CHARACTER

At the level of expressive character there is a concern for the composer's intentions as indicated by tempo, phrasing, dynamic and rhythmic markings, as well as those implied by melodic and harmonic structures, as teachers focus on those aspects of performance that are concerned with and help portray the expressive character of a piece. However, the teachers also point to the personal dimension here. This personal dimension would appear to be an essential aspect of expressive playing and is connected with the individual's personal response to the expressiveness of the music. It is concerned with elements of choice and musical judgement. In this context teachers emphasise the personal response of the student. However, it would appear that there are also objective elements at this level, and that there are limits to what is acceptable in terms of stylistic conventions. As Paul points out, "there are

some things that must be done". The teachers' comments reflect the tension already observed in the piano literature between 'objectivity' and 'subjectivity' and between notions of interpretation based on musicianship, analysis and an understanding of style, and interpretation defined in terms of the individual intuitive response.

While teachers and students are dealing with the same musical "elements" as at the materials level there is, to use the term employed by all the teachers at various stages, a "musical" intention in evidence. Thus in dealing with sound the concern is not merely for evenness, balance and control but encompasses concepts such as colour, texture, quality, intensity and depth. Rhythm is not just correct or incorrect but can provide the playing with a lively character and a sense of momentum. The tempo also can convey a lighthearted character of a dance movement or the solemnity of a funeral march. Similarly the articulation and "touch", (a term used by some of the teachers), can convey a sense of heaviness and lethargy or a sense of lightness and airiness. Phrasing provides a sense of musical shape and direction as does melodic shaping, while harmonic structures and key changes can also imply different expressive qualities, colour and mood. Even fingering, while it could hardly be defined as a musical "element" can contribute to the sense of character by forcing the performer to play legato or staccato etc. Sound itself can be "singing" and "lyrical" or "aggressive" and "tempestuous", "bright" and "scintillating" or "dark" and "sombre". In their reflections, teachers describe how, at various times, in the course of working on particular pieces, they approach the dimension of expressive character through all of these elements.

Musical Elements

Teachers' descriptions of their teaching suggest that they approach expressive character through elements such as sound, articulation, dynamics, counterpoint, harmony, melodic contours, shape, tempo and key.

Well, change of mood in terms of the key. Tonalities do, whether one agrees with this or not, keys for me anyway, have a sound, they have a feel about them and an expressive feel about them, I'm not talking physically. And to me the sound, I mean it's....you suddenly get a chord which is in a new key and it changes the character and, for me, at this point the character in certain circumstances becomes much softer and much more well "warm" is the word I would continue to use. It's a more "friendly" even, perhaps, feel of what's happening. There's the bright opening, the sort of jokey opening and suddenly it gets a bit more serious but it's not unpleasant serious, it's nice serious (Greg A4 Appendix A: 298-299).

I was simply trying to slow him down and try and get him to play in a sort of dignified, slow and thoughtful way and, once again, to try and think about the music he's trying to play...insisting on all the slurs and everything else, they are an essential part of that piece, and try to give him this sort of pompous dignified feeling as he's playing (John B6 Appendix B: 326-327).

...to make him, particularly with this, hear, hear in his head the intervals, hear this rather curious, (sings) these wide intervals there are, these kind of neurotic, soul-searching intervals (Dave D2 Appendix D: 363).

But now really, I was trying to develop her feeling for the essence of the music, for the dance, through articulation, dynamics, understanding the musical progression in terms of counterpoint rather than harmonically. Really to start the flow. That was the beginning of working on that aspect of it (Ruth E3 Appendix E: 397).

Well, it starts off with having more shape in the phrasing, more direction, making a nicer sound, obviously not bumping out second beats and things like that because that distorts the shape of the phrase. Generally making a nicer sound (Anne F1 Appendix F: 418).

Sound

While Swanwick's model places the exploration of and delight in sound at the level of

materials, some of the teachers' comments suggest that they place a particular emphasis on sound colour and quality of sound in the context of expressive character. Ruth refers to how she often relates sound to colour and painting, while Paul and Dave also refer to sound colour as well as other attributes of sound such as "substance" and "quality".

Well, my ears told me that there was something missing, that some quality was missing, something was a little bit flat that should be enhanced (Paul C1 Appendix C: 333).

Often pianists think sound is about being loud and soft. I think sound is something that's got a third dimension to it of depth and quality (Dave D3 Appendix D: 367).

Again I very often use, I use the word colour a great deal in my teaching and I very often relate to painting because it's something they all do at school....Then I try to explain to them that we have to make the music interesting, it isn't enough just to play the notes, it has to be interesting and rounded and three-dimensional and it has to have a proper life. Oh I think it's by talking, again it's trying to stimulate the imagination, that kind of approach (Ruth E7 Appendix E: 411).

Dave, like Ruth, points to the role of the imagination and draws analogies between different qualities of sound and different personality images and different orchestral sounds.

Sound is also approached sometimes by not thinking of a piano at all but, you know, imagining....take for example something like that, you know, that last D major bit might be played by an oboe or something, whereas the other bits might be played by strings, and I mean that kind of concept of different qualities of sound rather than different dynamic levels of sound (Dave D3 Appendix D: 367).

In other words you keep your idea of, as I say like an opera, a different personality singing, and therefore certain different qualities of sound. Like we were talking about quality of sound rather than volume of

sound cause you can have a clear quality that's softer and louder and a rich quality that's softer and louder (Dave D7 Appendix D: 378).

The Vernacular

The teachers make a distinction between, to use Swanwick's terms, personal expressiveness and the vernacular. They point to the demands of particular styles or idioms, distinguishing between the expressive qualities of different composers. Paul suggests that style has a cultural as well as a musical dimension and is best built from classical composers, while Dave emphasises the need to think in terms of "a different expressive voice for different music".

I'm trying to make her think about the kind of piece it is, the kind of sound she wants to hear, the kind of sound which is suitable for Prokofiev, the approach to the keyboard which would be quite different say, from the approach with Chopin. That's basically it. (John B3 Appendix B: 306).

That's the most difficult thing I think, style is the most difficult thing to teach because it's cultural, as well as absolutely musical. Someone can play, I could imagine playing that...Debussy piece in the style of Mozart with utter conviction, someone never heard Debussy before or only played Mozart came to that piece and said "oh yes, it goes like this", and quite often you hear that with people from non-western cultures.... will think there is a way of playing the piano or their world will be rather smaller, it doesn't mean they play less musically, they can play completely, utterly, with conviction and with feeling, with deep feeling, and yet somehow it's not, somehow it doesn't quite ring true because the background, their cultural background, and I don't mean Western culture or not, but I just mean their musical cultural background, it's not broad enough. I think style, sense of style comes with very very broad experience (Paul C1 Appendix C: 336).

Well, this is a whole entire world of, another world of sound from the Debussy. There's a completely.....I mean in Mozart I get the feeling like one has to create the entire universe within a very very limited compass of dynamics and tempo. You have to create the feeling of

great virtuosity without playing fast and without playing loud and you have to make entire range of emotion, human emotions without playing fast and without playing loud, without playing too softly and without playing too aggressively (Paul C4 Appendix C: 345).

The other thing is that he will have to learn, and it's a gradual process, without inhibiting his musicality, that actually, the kind of expressive quality you bring to every piece is not necessarily the same expressive quality, and you can achieve expression not necessarily by lots of rubato and by you know, by a little bit over the top expression, and he'll find how to find a different expressive voice for different music (Dave Appendix D: 383).

...it would depend on the composer....if you were playing Bartok or something like that you would have a much more aggressive sound. If you were playing Schumann you'd have a more rich sound (Anne F1 Appendix F: 419).

Personal Expressiveness

A number of the teachers refer to the personal and individual input of the performer, suggesting that, in addition to the expressive elements inherent in the piece, the performer's own personal response to the music will convey a sense of expressive character, and at the same time give insight into the personality of the performer.

I think great music especially gives opportunity firstly for someone to show in their performance that they are respectful to the composer, that they understand the style, that they know the kind of levels of expression, levels of projection that one plays in for that particular piece. But that's not enough, otherwise we'd have one kind of, perfect image of every piece to put across and I think performance also tells you a great deal about the person who is playing, and I think that's what one wants to hear (Dave Appendix D: 382).

Well of course expressive communication comes through the line, the sense of line of the music, the phrases, the shaping of the phrases, the weight of the touch, the gradation of the tone that they use within a phrase. But at the same time also I think if one is playing there is an

emotional response inside. There is something that one is trying to release in them, you know, an emotional thing rather than just the technique and the physical thing (Ruth E2 Appendix E: 392).

..the personality of a child will come out later on in the way they play, in whether the piece sounds exciting, whether they have a lazy kind of laid back way, whether they're too relaxed and they don't bring out anything or whether they're very tense. That's very much to do with the personality (Anne F7 Appendix F: 441).

Anne places particular emphasis on the personality of the student, distinguishing between playing which has "character" in terms of personality, and playing which conveys a sense of "musical" character.

Very much the child herself comes through in any piece that they play. Yes, I had four people playing that piece and they all played it completely differently. Whereas they all had basically the dynamics, notes and rhythm right, they all had a different sound which is their own personal thing and a different character and it just comes across really differently (Anne Fa Appendix F: 427).

...some children can sound very lively and very engaging to listen to and yet it might not be very musical but it's very appealing, that it will make you sit up and listen, and they might not necessarily be very expressive or very imaginative or anything like that. But they can do very well with that, by making people listen and by playing in an arresting way. Whereas other children, they might be very musical but the rhythm might go a bit sloppy or it'll sound rather.... and not come through. So, again, it's very much the character of the child that you can hear in any piece (Anne F2 Appendix F: 427).

Anne, Ruth and John point out that students can be taught to to play expressively, but only up to a point.

You can always tell a child how to do things and if a child's a good imitator he'll imitate what you're doing. But, "interpretation" with inverted commas, that comes from something inside...(John Appendix

B: 330).

I think the teacher can offer guidelines, and strong guidelines. But, interpretation of a piece is actually, finally rests with the individual performer, I think. I mean they may distil from what you tell them, some idea of interpretation but ultimately that interpretation comes from them. So I'm not sure that it can be taught as such (Ruth E3 Appendix E: 399).

I think with some of the younger ones up to a point, because they can be drilled, if that's the way one likes to do it, to produce a phrase that....one can work and they will understand about different weights of touch and they might actually.....you can manipulate it if you like. But I think, really and truly, true expressive playing has to be connected with the emotional side of a person. I think the personality and the feeling of that person as an individual is what puts the stamp, their particular stamp on the music. And therefore, to a certain extent, trying to get them to use their imaginations and to draw on their own experience is important (Ruth E2 Appendix E: 392).

Well, you can almost sound as though you're playing expressively if you're doing things like making a nice sound, making cantabile, doing elegant slurs, nice phrasing, having some shape. Like usually I end up writing in directions of phrases to children who just don't do it themselves. I have an arrow, this is the top of the phrase, this is the bottom of the phrase, and that can come across as sounding musical in the end, even if it doesn't come from within, whereas others will do it naturally and you don't have to be so specific in telling them what to do (Anne F1 Appendix F: 420).

Both Greg and Anne argue that "musicality" is a basic requirement for expressive playing.

In a sense talent is synonymous with musicality. Musicality is a talent of a sort and, if it's not there there's not a great deal you can do about it. You could get people to grade phrases nicely, you can tell them where the high point of the phrase is, where it should crescendo and diminuendo and all the rest of it, but, if they don't understand that, if

there's no intuitive response, if they don't provide evidence that is recognisable as being musical, then give up (Greg A1 Appendix A: 293).

I really believe that you have to have a sense of musicality and it's basic and it's not something that can be stitched onto people. It's there or it isn't there. You can, kind of, give an impression of being musical but it's, it's still basic. If you're well taught you can get to a certain level but the person who has got the natural talent will always come out on top in the end. You can hear it through any amount of teaching or whatever (Anne F1 Appendix F: 423).

FORM

Form encompasses all of the musical elements mentioned above, and is concerned with how these individual elements relate together in a meaningful whole, with how the expressive gestures are incorporated into a coherent musical work. Again, the teachers' observations reveal how form, like expressive character, can be approached through harmony, melody, rhythm, sound, phrasing etc. Sometimes the concern is with consistency and continuity within a particular phrase or between recurring patterns. At other times the emphasis is on contrast and variety in terms of sound, articulation and dynamics as a means of highlighting the overall structure as well as different sections, ideas and different expressive features within that structure. There is a concern for the global aspect of the piece as well as with detail, with the general sense of musical development and direction, with where the piece is going and with where each expressive gesture fits in.

The ongoing dynamic between continuity and contrast, unity and variety, in the search for structural coherence can be seen in the teachers' observations on and approaches to matters of form in their teaching. Some of their comments refer to the "shape", "direction" and "momentum" of the music, as in the following examples from Greg, Ruth and Anne.

I think he just didn't seem to understand the shape or the direction that it was going in at all....It's just this great long tune that goes from beginning to end in one guise or another....I just wanted him to feel the global thing, the shape of the piece. Again, I knew he could play it, it just wasn't coming off, it wasn't convincing (Greg A5 Appendix A: 300).

What I was trying to do, which I didn't, I absolutely failed to do, which is very interesting, was to get her to feel the momentum of the music and even in that first phrase which she didn't pick up with her ears what I was trying to get across to her (Ruth E2 Appendix E: 391).

I was just trying to get shape into the phrasing and get it to sound more expressive by putting shape and direction into it. (Anne F1 Appendix F: 418).

Whilst Greg pointed to the tune above as a potentially unifying feature in the piece by Schumann, Dave, (in the context of Mari's lesson on the slow movement of Beethoven's Sonata in E flat Op. 27) draws attention to the role of rhythm in generating a sense of movement and keeping the music flowing, describing rhythm as:

.... a kind of life blood which keeps the music flowing. And I think rhythm is more important sometimes in a slow movement than in a fast movement. I mean fast playing can generate a certain rhythm of its own, and there's an undercurrent of something which is flowing, is moving, which is very much in time but also has some sense of flexibility, why it's so important you know if a piece is, you know with a quaver beat, six in the bar or whether its three in the bar, and this kind of thing. (Dave D7 Appendix D: 378).

Both Paul and Dave emphasise contrast and variety, with Dave pointing to the need for difference in mood and "change in personality", and Paul explaining how varying the sound and highlighting points of interests, particularly moments of change, helps to bring out the structure in Chopin's Ballade in F major.

...this brings up another subject, that is, how to vary the sound within, to vary the sound gradually within a phrase in order to have it make sense, to bring out the structure, in order to have the ballade actually tell a story....In the first part of the ballade it repeats many times the same notes, the same phrase repeats and I tried to show him that you can't play them all the same way, you can't do it the same way every time, you've got to vary it slightly to keep, and gradually to keep the interest, and notice what the important elements are, notice when something is different, when something is different choose either to highlight it or to ignore it and place it in context but notice when things change in the ballade (Paul C6 Appendix C: 350).

I was talking about, for example, the difference in mood between the beginning with its rather more serious depth and then when it comes back later on with a kind of second violins and a little bit more florid. I asked her first how she felt about it. She clearly felt the same way as I did but, to me, she wasn't quite doing it. I was trying to make her see long paragraphs in the music like the beginning where, in trying to shape it perhaps, she wasn't making enough of a long paragraph and so within the context of the level of expression she wanted, I think she was changing personality within it. But then she didn't change personality when it really needed to, at the beginning of the next page, you know, the third line (Dave D7 Appendix D: 378)

VALUE

The concept of "value" is a difficult one. As has been observed above, in discussing this dimension of musical criticism Swanwick uses terms such as "commitment", "attitude" and "meaning". In considering the reflections of these teachers on their teaching I perceive value operating at a number of different levels in the piano teaching-learning transaction. On one level there is the sense of value and commitment, a feeling that music "means something", that something personal is communicated and revealed in performance itself through responsiveness to a particular piece of music. This level is associated with words such as commitment, involvement, projection and conviction. At another level, I would suggest that value

operates in terms of the student's attitude to, or outlook on music in general and piano playing in particular, to whether they identify with it as something they "know", as something that matters. Here one is reminded of Ruth's description of how, for Cynthia, music is "a passion", "a great love", and Dave's observation that "it must matter to them", Greg's description of how "he believes in his playing", and Paul's view that "it is a serious thing".

While the concept of value is communicated through the musical elements of sound, rhythm, phrasing and dynamics the focus at this level is not necessarily directly on specific musical elements but on the means by which value is revealed, on issues such as communication, imagination, conviction and creativity. This is the level where the personal input already mentioned in relation to expressive character would appear to be crucial. While it may be possible to teach students to sound expressive in their playing the sense of value would appear to be something that comes from within. From what these teachers say, it may be related to "musicality", to personality, to the instinctive, intuitive response, to innate talent, to the idea of the "musical" person. These terms may appear to be rather vague and ill-defined but they are the means by which teachers try to explain this dimension of their teaching.

Communication and Projection in Performance

Some of the teachers point to the importance of communication in performance. John draws attention to the sense of direct communication and "speaking" which Clare achieved in her performance of Beethoven's Sonata in G major. Greg, Paul and Dave all draw attention to particular instances where they were trying to help students focus on communicating musically and personally. Paul also refers to the role of communication in terms of its effect on the listener, pointing to the need for students to listen to performances and to be able to recognise when they "identify" with particular performers.

...without actually saying 'do this, do that, do the other thing,' I wanted to get some sort of response that would communicate itself. Students tend to play everything to themselves and unless you try to communicate something in a larger than life form, then it just doesn't communicate, nobody hears it (Greg A1 Appendix A: 293).

And I think of the performer...being in that kind of state where all he has to do is to sit back and then image the most beautiful performance that he can imagine and just play it, and then the music is speaking rather than singing, its a sort of direct communication, and when I feel a pupil is doing that, on those very rare occasions, I get the feeling that it's just a matter of speech, that the music is speaking directly, and I thought she was getting somewhere near that...(John B4 Appendix B: 319).

...that's the communication thing again. Quite often it's all you need to say. You know that suddenly they become aware that 'oh yeah, I'm concentrating on myself, I'm not concentrating on actually projecting any sort of colour'. Then if you say 'you have to move me, you have to make me cry', oh, you just call their attention back to what they're actually trying to do. It's very easy not to see the forest for the trees. So sometimes a very simple statement like that and immediately I did notice that he was playing with more feeling (Paul C6 Appendix C: 351).

What was missing in her playing? I just think it was too respectable. I mean, you don't go to a concert to hear someone play immaculately. I mean, you don't go there to hear them play badly, clearly, but in the end you don't go back to hear someone play because it was very correct or because it was very polished pianistically. You go there because they have something to communicate, and I think what I feel with her is she doesn't actually yet project a sense of communication...I was actually trying to get her to think about how she comes across (Dave D1 Appendix D: 361).

Linked with the concept of communication in performance is the idea of projection and "sense of performance". Dave and Ruth refer to certain inhibitions on the part of

particular students to "open up", "give out", "show come spark" and allow their musicality and personality to come through. Anne points to the need to exaggerate and point and bring out musical elements in a "larger than life" fashion while John distinguishes between "projection" and "performance".

I don't think a musician has to project. I think what he has to do is to perform and the music projects itself....Performance is very very important at the end of a period of study....that is the culmination of the lessons, is the performance. She goes in front of people and she is an artist. She practises being an artist....And it's very, very important that you start off the moment you begin. You're not a little girl, you're not a little boy, you're an old man, you're an artist. You start and you try and capture the audience immediately and make them listen. It's important the very first note you play that people sit up (John B4 Appendix B: 323).

And in a way she's nice to teach because she plays the instrument so well, but she's slightly frustrating because there's a certain inhibition about really performing or really kind of getting to grips with it and I don't know whether that's a cultural thing or a musical thing or a temperamental thing (Dave D1 Appendix D: 359).

I think this has been one of my over-riding difficulties with Cynthia, is that she is enormously passive in her lessons. She still expects the teacher to give it all to her. She will do what they say, she's a wonderful worker. And then in the end...her own musicality comes through and she will express it for herself. But this has been an uphill struggle during the whole time she has been in the junior department. But just very recently, since this film, particularly with the Chopin nocturne that we heard as well there (she was learning it then) she has begun to open up, she has begun to feel stronger about her own musical convictions so, maybe the seed has been planted. I hope so (Ruth E2 Appendix E: 391).

Well, everything has to be more exaggerated. I mean everything like, sound, dynamics, the kind of character you're bringing out, the staccatos, than it would be, say, if you were just playing in a room to

yourself. If you're playing on a stage everything has to be much larger than life (Anne F1 Appendix F: 420).

Attitude and Performance

Teachers' comments also focus on the issue of student attitude both in terms of a general attitude towards playing and performing and also in relation to the attitude projected in performance. Dave refers to the lack of a sense of "thrill" in Mari's playing and questions whether she has that "burning" need to perform. Ruth comments on Cynthia's "passion" for playing, describing how she is "released in performance". Paul emphasises the student's "general attitude" towards playing and also towards specific pieces in performance, pointing to the need to convey a sense of enthusiasm and sharing to the audience.

A student's general attitude towards their playing is very important to me. If they're sitting kind of lacklustre and not really getting into what they're doing...if they're not concentrating on what they're doing or if they're concentrating too superficially on just trying to get their fourth finger in the right place for example....So, I'll be looking for a general outlook towards the piece they're playing or towards their playing in general (Paul C2 Appendix C: 339).

You have to play with a sense of wonder and it's...as if you're going on a trip and you go over the hill and you are amazed by the scenery on the other side, that you're constantly discovering new things and sharing that with your listener. You have to be very enthusiastic about the piece you're playing. You have to be very keen to show them, to show your listener, to show clearly to your listener what's over the next hill (Paul C6 Appendix C: 350).

I don't feel there's a thrill in her playing and I don't feel she gets the thrill which I....I'd like her to be a bit scared, I'd like her to scare me....it matters to her that she plays well, and she knows she plays well, but I don't quite, when she plays, feel this kind of burning, you know, that it's just so important to her that she has got to do it. She works very hard, she's determined to succeed but that's not quite the

same thing (Dave D1 Appendix D: 361-362).

...in Cynthia's case, it is a passion. She is tremendously motivated. She cannot go through a holiday without having piano lessons. She is really hooked on it, and she gets enormous pleasure in performance and it's very interesting to see the change in her personality once she gets up on a platform. She is released in performance....So obviously it is a great love, it is a great need...(Ruth E2 Appendix E: 393).

THE ELEMENT OF CHOICE: MUSICAL FACTORS

The teachers' observations on their practice draw attention to how they choose the musical focus of their teaching and point to a variety of musical factors that appear to influence their approach, including the student's performance and the nature of the piece being studied as well as the teacher's own views on what constitutes "good" performance. In the same way as the subject matter content, as depicted by the teachers, can be described in terms of materials, expressive character, form and value, the teachers' comments on the performance and the piece also encompass the four levels of musical criticism.

Student Performance

It would appear that the teacher's approach is influenced, at a fundamental level by how they perceive the students' performance, both their performance of the specific piece and also their performance in general terms. Throughout the interview transcripts, as teachers try to explain the reasoning behind their actions, one finds descriptions of both positive and negative aspects of particular student performances, indicating that what the teacher hears and sees (in terms of physical approach) is a determining factor in the musical and pedagogical choices they make. The following are some examples of teachers' observations on their students' performances.

I was worried about the way he was doing it and I had to keep on looking away to see if the sound was in fact alright or whether I was being put off by looking at the thing (Greg A5 Appendix A: 299).

She really should have learnt it much better than she did...She sees semiquavers and just throws her fingers at the middle of them... she sat, at the beginning when she played the first time and then she crumbled in the chair, a sort of feeling of dejection, that it was too difficult for her, whereas she has the ability to play the piece easily, if only she'd get down to sort of learning the thing sensibly (John B5 Appendix B: 324).

Well, Gillian has a problem with being able to play different notes at different levels, say, bringing out the top voice. She has a tendency to play the left hand really loud and the right hand thumb really loud and the top voice of the right hand really quietly (Paul C3 Appendix C: 342).

...even the very beginning of the piece, is actually, frankly, I think, a little bit dull the way she plays it there. I mean, it doesn't really inflect, it doesn't breathe, it doesn't have a feeling of, kind of, choral sound and voices. And yet she's very musical, she's very sensitive and she's pianistically, extremely polished. And the more rhythmic things, just lack a certain pointing, a certain definition (Dave D1 Appendix D: 359).

She had done a lot of work on the notes themselves....she had a few difficulties with the ornamentation in the second section which we worked on (Ruth E3 Appendix E: 396-397).

...she had quite a few misreadings, she had a lot of accidentals missing, she had the rhythm wrong, even though she knows very well how to count (Anne F3 Appendix F: 428).

The Musical Piece

In addition to commenting on student performance teachers also made reference to the musical work itself, describing it in terms of the technical and musical demands inherent in it and their own perception of aspects of character and style. This is interesting in light of the references in the piano literature to the role of the "artistic

image" in determining a performance. It would appear that their approach to teaching can be influenced at the level of the particular piece and also at the more general level of musical style as the sample of comments below suggests.

...the left hand is one of the most important things here because you've got so few notes with which to get your message across, and so every single line, and there's only three, three voices going on at the beginning, and so every single line is very very important, has got its absolute role to play. There are no superfluous notes or lines, and although the left hand might just be outlining simple E flat harmonies, it's got very many functions. It's got rhythmic, melodic and harmonic functions, so all those elements have to be played very very clearly if you want the full complexity of the music to come across...(Paul C4 Appendix C: 345-346).

Well, this is a whole entire world of, another world of sound from the Debussy...I mean in Mozart I get the feeling like one has to create the entire universe within a very very limited compass of dynamics and tempo. You have to create the feeling of great virtuosity without playing fast and without playing loud and you have to make the entire range of emotion, human emotions without playing fast and without playing loud, without playing too softly and without playing too aggressively (Paul C4 Appendix C: 345).

This is Liszt in Italy...and there's a bit of Italian temperament there and some Latin quality, there's the influence of the poem very much there, there's the influence of Italian opera, Italian culture, Italian everything really in the music there, it's very operatic in many ways (Dave D5 Appendix D: 372).

The Handel is more clean and precise and the Haydn is quite like that as well, whereas the Martinu is much more accented chords, also more pedal, more kind of a singing tone and there's more variety in the sound (Anne F4 Appendix F: 432).

The "Good" Performance

Underlying teachers' perceptions of student performances of particular pieces is the

teacher's own views on the nature of performance itself and what constitutes "good" performance. Each teacher's comments emphasise particular aspects of performance which have been referred to above and which can be defined in terms of the four dimensions of musical criticism.

Greg's response to what constitutes a "good" performance focuses on sound and encompasses both control of sound in terms of technical fluency as well as aspects such as "beauty" and "musicality".

For me, the sound has got to be good. I can't begin to describe what I mean by a good sound. Beauty, I suppose. It has to be a beautiful sound. Otherwise it's just the same as everything else, it's just got to be right. I need to feel no anxiety that somebody is going to trip over something or whatever else. Yes, it's all connected with the sound because the minute I hear a piano scream I want to kill whoever is sitting there, and pianos do scream when they are treated badly. Musicality, lovely sound, ease, and tremendous control of the instrument. Somebody who can drive a piano, drive it like you would drive a ferrari which is a finely tuned instrument, where, with a ferrari, the exact purr, there are people who can detect the sound. It's not any different to any other instrument. The sound has to be right. The physical thing has to be so organised that you don't have to think about it (Greg Appendix A: 308).

John's comments on "good" performance point to the importance of technical fluency, and projection and communication in performance, as well as emphasising expressive character, sense of style, intellectual understanding, and an intuitive response on a personal level.

Well, the ideal performance, to me, is the performance that the conductor gives conducting an orchestra. The conductor is not concerned with the nitty-gritty of bowing or fingering and God knows what else. He's there simply to control the music, leaving it to expert players who know what they're doing, and that's a lovely state to be in

(John B4 Appendix B: 319).

The thing has to have an earthy quality, it's got to belong, it's got to be alive and be earthy. In other words it hasn't got to be too intellectual. It's got to be intuitive, although at the same time it's got to have an underpinning of intellectual understanding of the period and style and so forth, but above all it's got to be earthy, it's got to be rhythmic, it's got to be vital. Far better a few mistakes here and there with a lively performance. And a performer who goes out on a limb and expresses something individual to himself and doesn't try to play to the critics (John Appendix B: 329).

During the course of his interview Paul referred to the importance of being able to differentiate between average performance, very good performance and excellent performance. When asked to define excellent performance he describes how the music is "illuminated" for the listener at different levels. Elsewhere he points to how the performer is involved in "sharing" with an audience and emphasises the attitude of the performer.

To me...excellence in performance is when the ear of the listener is drawn a hundred per cent to the music and...the music is illuminated for them. Listening to Mozart or Schubert or Brahms or any piece at all but they'll be able to listen in great depth both emotionally and clinically to the music, so that everything is laid on for them to listen to, and also they are drawn along by it, they are completely captivated by what's going on, they're absolutely with the performance. A very good performance will be where you actually notice little details in the performance like, "oh, oh what a lovely scale that was" or "oh what a....oh they've got very good technique, don't they", or something like that, little distractions like that to me indicate a less than perfect performance. Even though every single element may be very commendable the attention of the listener is drawn slightly off, to the method rather than the music itself (Paul Appendix C: 354).

Dave differentiates between "playing" and "performance", stressing that when he goes to a concert he is looking for something that communicates, that interests him

and that makes him want to go back for more . His discussion of what he is listening for in performance addresses the various levels discussed above, emphasising both technical and musical aspects and stressing the input of the individual performer.

In the broadest sense, someone who clearly has something to say, but also someone who then has the voice to be able to articulate and to put across what they have to say, which is where we come on this balance of understanding the music and also having the technique to put it across. I think great music especially gives opportunity firstly for someone to show in their performance that they are respectful to the composer, that they understand the style, that they know the kind of levels of expression, levels of projection that one plays in for that particular piece. But that's not enough, otherwise we'd have one kind of, perfect image of every piece to put across and I think performance also tells you a great deal about the person who is playing, and I think that's what one wants to hear (Dave Appendix D: 381-382).

Ruth also stresses the importance of communication and of sound, as well as an understanding of style.

Sound is very important to me. Obviously a grasp and understanding of the style of the music that's being played. Of course what one looks for is that something extra, something that makes you sit on the edge of your seat, and something that makes you feel, moves you. Then I, if I have those feelings I really will go away feeling happy (Ruth Appendix E: 413).

Well I suppose if you think why do we perform, what they're trying to do is to communicate the music or to interpret the music that the composer has written, to communicate that we love it, that it is interesting to us, that we are committed to it, that it's important (Ruth Appendix E: 410).

Anne's emphasis on detail and on technical accuracy is not merely confined to the teaching situation but would appear to greatly influence her response to performance. Likewise her belief that one's personality is reflected in one's playing. Thus, for

Anne, good performance involves attention to detail as written in the score, the technique to play it and also the personal input.

....I think no performance can be good unless the details are there to start with. That's somethingit's just so basic. It's just so basic it shouldn't even have to be mentioned, but unfortunately it doesn't always happen. So I'm talking about having good technique which means everything like producing a nice sound, being able to play in time, being able to play the scale passages so that there's no stumbles, having a good dynamic range, being able to pedal correctly, all those things should be there, that should be given. And then after that it's the personality of the child that generally comes through. There's no amount of teaching that can cover up a different person's personality. And whether they project or whether they sort of play to themselves and not make people listen (Anne Appendix F: 443).

This section has examined the teachers' descriptions of the musical content and focus of their teaching, drawing attention to the importance of the teachers' conceptions of music and musical performance. The next chapter explores the teachers' reflections on their ways of communicating with their students.

CHAPTER 5

WAYS OF COMMUNICATING: "HOW IT IS TO BE TAUGHT"

While the previous chapter explored the teachers' perspectives on "what is to be learnt", this section examines "how it is to be taught" (Shulman). Having identified the dimensions within which teachers are working, this section sets out to explore how materials, expressive character, form and value are "transformed" in the process of teaching, and to examine how these teachers communicate the subject matter content to their students. The concern is not with the significance of teacher behaviour in the context of the overall teacher-pupil relationship, nor with teacher "methods" *per se*, but focuses on teacher behaviour as it is involved in representing the subject matter to students.

Research has drawn our attention to how teacher behaviour and instructional approaches include both verbal and non-verbal aspects. Preliminary analysis of the videotaped excerpts reveal teacher behaviours that have already been identified in the literature, providing evidence of both verbal and non-verbal communication with teachers talking and demonstrating, telling and showing. While the literature addresses rates and ratios of verbal behaviour and modelling and explores the relative effectiveness of both strategies, this study focuses on the teachers' interpretations of the meaning behind their behaviour, and the relationship between the behaviour itself and the subject matter content which is being represented.

NON - VERBAL COMMUNICATION

Demonstrating By Playing

Teachers' comments on their demonstrations at the piano reveal that they play in order to illustrate a wide range of technical and musical issues. The sample of quotations which follow give a feeling for the range of issues addressed.

In that instance it was a rhythmic thing, a sort of timing thing, getting the demis even....(Greg A1 Appendix A: 292).

I was trying to give him some idea of this matter of articulation, of phrasing in a piece, to make it a little bit more interesting, to give it a lift, to give it a dance-like structure or feel to it....(John B7 Appendix B: 328).

I think it's very important to demonstrate sound because it's the only way you can pass that on is by playing. That seems to me, I think, the most important element of having a private lesson with someone is to hear what they sound like, because all the rest of it you could read it in a book or you could watch it on a video...but...to actually experience the sound is the one thing that....(Paul C1 Appendix C: 336-337).

So I think part of it is simply showing him the detail that's written in the copy there, and showing him how you have to do it, that if there is a rest you do it, if there is a crescendo you do it.....to make him, particularly with this, hear, hear in his head the intervals, hear this rather curious, (sings) these wide intervals there are, these kind of neurotic, soul-searching intervals (Dave D2 Appendix D: 362-363).

And I showed her what her hand should look like (Anne F5 Appendix F: 434).

In addition to demonstrating "specifics" such as those outlined above, some of the teachers explain that, through their own playing, they are demonstrating what could be described as a "general approach" in terms of "ways of thinking", approaches to practice or the process of exploring.

And that's just an example of me trying to get her to work in the right sort of way...I wanted her to at least have one positive thought in her head about how to work, and I suppose that was the main thing that was going on in that lesson there (Greg A6 Appendix A: 301).

You have to do it again and again and demonstrate also if you can, the wrong way as well, and get the student to try different ways, get the

student to do it the wrong way and then do it the right way...(Paul C5 Appendix C: 349).

that was a very good example of how I try to illustrate the basic attitude towards practising. You've got to have something that comes from the music that supports everything you do in the piece. You can't begin to practise until you have got some sort of music, really really strong feeling about the music and I mean, the easiest way for me to explain that is just about the breath support and when I demonstrate that, I think that, I thought that was very clear (Paul C7 Appendix C: 353).

But also I was trying to make her aware that when I'm playing, when I'm working, (cause when I'm sitting there playing it's partly also working), I'm exploring the piano and I'm trying to explore sounds, and I will sometimes repeat a chord to try and hear whether it grows and whether I get the sound I want, and also for her to see that I am actually using a lot more, not just physical freedom, but I'm using a lot more of my body to do it (Dave D3 Appendix D: 365-366).

That was really just trying to show Michael how to work some of it technically ...I was basically trying to show him how to go home and practise it....(Dave D4 Appendix D: 367).

The teachers' comments suggest that they demonstrate in order to provide aural images and examples for their students, pointing out that, in this way, they are appealing to their students' musical ears.

.....and I hoped that when I did it she would actually hear what it sounded like, because it's fairly obvious at that point that she wasn't able to make them even and there was no way just by me saying 'make them even' they were going to become even. I had to give her some sort of example (Greg A1 Appendix A: 292).

This is the first time he'd tackled anything at all like this. To his ear it was quite new. And, he reacts a lot through hearing sound, Charles, which is probably why I played quite a lot.....to make him, particularly with this, hear, hear in his head the intervals....(Dave D2

Appendix D: 362).

I suppose one would hope that through their ear they might hear something that they might relate to in terms of their own sound and their own physical movement (Ruth E5 Appendix E: 404).

She has a very good ear and so once she heard what it was meant to sound like she'll be able to remember that and it won't be a problem for her (Anne F4 Appendix F: 429).

There are also examples of teachers demonstrating in order to provide visual images for their students.

...also a little bit for the feeling of physical flexibility in it. It's not just the sound but I was showing him quite a bit, particularly my thumbs are very free when I play that music and I think his aren't always quite (Dave D2 Appendix D: 364).

So you might have noticed in that episode she put her hand up and said "like this". So she knows what the shape of it looks like. She might not know that her fingers are supposed to be curved or that she plays with the tip of them, but she can tell by looking at it when it's wrong (Anne F5 Appendix F: 434).

Another issue raised in the course of the teachers' reflections concerns the role of imitation or "copying" in the learning process. While the literature assumes that modelling leads to imitation, the teachers' comments suggest that while this may be the case in some situations and with some teachers, it is not the only purpose of demonstration.

Anne comments on how she asks her students to "copy" what she does while Ruth observes how her students sometimes copy her hand position.

it's more of an active process. Yeah, I use it quite a lot. And it also involves listening and doing something yourself rather than just

listening to words and then you might not have to do anything about it (Anne F2 Appendix F: 424).

I think in some cases they too will watch your hand and they will copy. Sometimes it doesn't necessarily help, but one has to try a number of strategies to try and get across what one is trying to do (Ruth E1 Appendix E: 389).

However, Greg explains that while he has no objection to students copying him "physically", he does not want them to copy him "musically", stressing the need for students to "find their own way".

I don't mind them copying me physically, but I don't want them to copy me musically....by and large I don't want them to sound like another little version of me, you know, musically (Greg Appendix A: 1305-306).

There's no good copying this one or that one or me. You must find your own sound, your own way of dealing with it, your own way of interpreting any piece and you're only going to do that by listening to a lot of peoples' ideas as well as a lot of other people playing at close quarters (Greg Appendix A: 305).

Greg suggests that teacher demonstration provides students with a model with which they can compare their own playing. This point is made by a number of the other teachers, and John refers also to the manner in which the teacher demonstrates with a view to presenting the student with different possibilities.

So, I often suggest different phrasings to them, and then say, when you perform it then instinctively, having presented your mind with all sorts of possibilities, you will then choose the one that's suitable for that particular moment (John B7 Appendix B: 329).

...she tends to sort of be 'too musical', and that's why I found my own playing was a bit too brisk, cause I tend to do the other extreme, and that too brisk attitude I demonstrated just then, hopefully it sort of got

it, that she'd get somewhere in the middle (John B4 Appendix B: 319).

And I would also hope that her ear would pick up the difference between what she's doing and what I want her to do but in the end, if she wants to do what she's doing, because there was a point there where I asked her whether she wanted something or not, then in the end it's for her to do" (Dave D3 Appendix D: 365).

If they listen to when I do it and they hear their own, they usually can hear the difference, but it's difficult if they have a bad piano to practise on (Anne F1 Appendix F: 419).

The teachers also comment on students' responses to modelling:

...it doesn't always happen...occasionally I have to do it three times before I get it to what she wants, she needs to hear (Greg A1 Appendix A: 291).

Whether that had any effect or not, I don't quite know. I don't think it did totally, but that was my reason. I wanted him to see just how you could actually get the effect without doing anything very much (Greg A4 Appendix A: 298).

I wasn't succeeding very well and in the end I'd probably have given up and changed the subject because he just doesn't respond you know, he's too, he'll say "yes, yes" and agree to everything....It goes for a couple of bars and falls down again (John B7 Appendix B: 328).

...and even in that first phrase which she didn't pick up with her ears what I was trying to get across to her (Ruth E2 Appendix E: 391).

Some people get it right instantly, like you play it once and they have it right the second time, and some don't so you have to keep saying it over and over (Anne F1 Appendix F: 418).

So one time I did say "listen and copy," and she did it really well, she copied exactly what I had done with the dynamics, but then of course she forgot the next time she did it...(Anne F2 Appendix F: 424).

Given the emphasis on the effectiveness of modelling in the research literature, it is interesting to note the varying views on effectiveness and appropriateness expressed by these six teachers. In addition to the specific instances cited above, the teachers also refer to the effectiveness of modelling in terms of the long-term learning process.

the one thing I didn't want to do was to play it to him. I just didn't want to play it, because some people have very retentive memories. Having heard it once they can then play the thing themselves and it's great fun but then they haven't learnt anything, you know. And I feel that the time spent on making him go over this is better spent (John B2 Appendix B: 313).

So I think, in terms of, if you've got to prepare something quickly, then a simple demonstration will show them how to get through it alright. But I'm not sure about long-term learning and somewhere I feel that if a student has to discover it for themselves they'll remember it longer. So, I try to explain things without too much demonstration (Paul C1 Appendix C: 336).

Yeah, it (the image of the sound) doesn't stay very long normally...I do tend to find that, from week to week, that quite a lot gets lost, whereas if the lessons are twice a week, much more of it gets retained from lesson to lesson. So, I think the human's memory for quality of sound is not very long and that's why it takes a very very long time to develop it (Paul C1 Appendix C: 337).

Well I sometimes wonder if it does help. I think particularly with a child at that stage, I mean they have such a simple conceptual sense of things that....But I have to say that it doesn't always work (Ruth E5 Appendix E: 404).

I don't play for the smaller ones because they don't listen, they look out the window as soon as you sit down to play (Anne F2 Appendix F: 425).

Gesture and Other Non-Verbal Means of Communication

As was noted above, teachers can be observed communicating non-verbally by conducting, through their use of gesture, clapping, singing, humming and other paralinguistic sounds, and also by manipulating and manoeuvring the students' hands, arms, fingers etc. Of the six teachers I observed I was particularly conscious of such non-verbal behaviour in Paul's and Dave's lessons. Their reflections on the excerpts revealed that they too were struck by the extent of their non-verbal behaviour, and particularly by their use of gesture.

...most of the communication that I see on the video is not the words, but is sort of like non-verbal. It happens through trying to show some kind of feeling, and I'd just love to be able to put, this is what it should feel like, and put that feeling right into the student, and it's so hard to explain it, and I think that a lot of what I'm trying to do comes across, at least on the video, comes across non-verbally (Paul C1 Appendix C: 333).

I've never seen myself teach before. I've never seen it, you see. So, as an outsider, yes, I'm certainly struck by that....I know I do it, I was quite surprised to see how much and I know I make those noises (Dave D1 Appendix D: 360).

Both Paul and Dave comment on the relationship between physical gesture and musical movement. Paul makes reference to conducting, pointing to the importance of the visual element in music and comparing music to dance. Dave emphasises the horizontal movement in music, contrasting it with the vertical movements involved in actually playing the piano.

Well, the gesture I think is important. The best conductors...are maybe not even conscious of what particular physical movements they're doing. He just studies the score and really tries to get inside the music. Then what he does physically he's not even aware of. And yet, how else does a conductor communicate except by physical gesture. I think it's the same thing with the piano. The pianist communicates largely

by physical gesture (Paul C5 Appendix C: 349)

Yeah, just some way of imparting a feeling. I don't know is it very, is it close to dance, I don't know if it is. Is it a similar method of expression. Dance is a performance in time that's visual. Music is a performance in time that is in sound but there's also the visual element. There's definitely the visual element in it (Paul C5 Appendix C: 349)

Yeah, I was very conscious that playing the piano is so much a series of vertical movements, the key goes up and down, the fingers go up and down, the dampers go up and down, the pedal goes up and down, that actually, music is, is nothing really except, normally, something horizontal, something flowing...(Dave D5 Appendix D: 371).

In commenting on what might be conveyed through the use of gesture in teaching, Paul explains that he tries to convey the sense of movement through each note, as well as the illusion of sustained sound and a sense of phrasing.

And the other thing is the importance of the gesture in creating the illusion of sustained sound or sustaining the music. Watching myself demonstrating I see that when I talk about going up, playing through the notes, that it's....of course the notes on the instrument are always decaying, are always dropping off, but the sound up here is still sustained, or appears even to slightly crescendo because of the physical gesture involved (Paul C5 Appendix C: 348).

That you should feel movement through that note, that you should feel crescendo or you should feel lift on these notes and don't just sit on them (thump the table) like dead, you know, sack of potatoes on each one (Paul C5 Appendix C: 348).

...occasionally pointing, occasionally conducting on important notes, so that he learns like, oh something important is coming up, ah that's, that's it, and here we are, now the next one is just here, you know, pointing out highlights of phrases, pointing out things that they should be aware of coming up (Paul C2 Appendix C: 339).

Dave acknowledges that the use of gesture can convey a sense of phrasing but points to how it can also have a "liberating" effect and provide a sense of extra excitement and "release", a word also used by Ruth when describing the effect of her non-verbal behaviour.

...but I would hope that if they can get the feeling of that extra excitement....In a way even if I'm making those gestures they can also be more liberated because they also subconsciously know that I'm not hearing every tiny detail they do. I think sometimes there's a case for actually trying to do that, to make someone expand (Dave D1 Appendix D: 360).

I was waving my arms around like anything which wasn't really so much I don't think to encourage a sense of phrasing cause he has got that, as to give a sense of physical release, physical freedom, I felt it was just a little bit enclosed....It was just to try to get him to play with more sense of line, more continuity, more variety of sound, particularly just to release it all a little better, that's what it was all about (Dave D5 Appendix D: 371).

I've noticed sometimes that I might sometimes stand up and stand behind them and actually sing them through or...I'll stand in front of them and use gestures. And I have noticed that there is some connection, there's something that they pick up that will make a response in them and they will release what you're trying to get them to release in themselves (Ruth E6 Appendix E: 409).

Both Anne and John observe that their use of gesture is unconscious, with Anne explaining: "I don't know if they can see that so, it's probably me doing it for me rather than for them" (Anne F2 Appendix F: 8). On my querying whether or not the student might be conscious of Anne's own personal response to the music she replied:

Possibly, but probably not. Well, they'll know that I was listening. They must assume that I'm listening, that I'm not just commenting on

something that someone else did with the same piece. They must know that I've heard what they've (played) and that I'm commenting on that. But I don't think they'd know that (Anne F2 Appendix F: 425).

With regard to humming, singing and other paralinguistic sounds, Anne observes: "I'm usually counting. It's usually just to keep them in the right place in the bar" (Anne F2 Appendix F: 425). Both Ruth and John comment on how, through singing, they feel they can convey a sense of phrasing while John also points to the importance of students having an idea of what the music "sounds" like.

The important thing is to give an idea of what the music sounds like, and to do that you've got to have some idea of what it sounds like before you play the notes (John B5 Appendix B: 324).

That is to encourage flow and fluency. I think so often with children and older pupils, this business of getting them across a bar line is quite a hurdle to overcome. So, I suppose this is the early introduction of feeling the flow of the music and therefore leading on to phrasing (Ruth E4 Appendix E: 401).

Both John and Dave make similar points on the positive feedback they receive from their students on their use of gesture, singing etc.. However, they both question the approach which, they suggest, may take the initiative away from the student, while Paul suggests that it can sometimes be overpowering for the student.

It's unconscious. It's a bad habit, I think it's a bad habit...I find it a very natural thing to do, but I realise it must be very irritating for pupils and I have one pupil who tells me to stop it (John B6 Appendix B: 326-327).

sometimes it's very helpful, and a number of pupils say they can't play unless I'm singing along, because it tells them how I'm phrasing and how I'm breathing and this kind of thing (John B6 Appendix B: 327).

it's too continuous and you're taking the initiative away from the pupil.

It's something I find myself doing and try to stop myself doing but I can see it's a rather irritating thing (John B6 Appendix B: 327).

...but I imagine sometimes it could be overpowering...I've seen it happen before, I've given too much, and the student sort of goes 'oh no, no, I can't possibly, I can't possibly do it' and sort of completely collapses in a sea of confusion...'where to start, where do I start' (Paul C1 Appendix C: 335).

I often have students who say to me, and perhaps this...makes it a weakness, 'if only you could come along when I'm doing my concert or doing my exam I'd play so much better' And that's obviously not a good thing, cause they should be able to do it themselves, but I would hope that if they can get the feeling of that extra excitement.....(Dave D1 Appendix D: 360)

But they actually, they do seem to respond to it and a lot of them actually comment on how much it helps (Dave D1 Appendix D: 360).

As was noted above, the teachers sometimes "manipulate" or "manoeuvre" the student's hand/fingers/wrist/arm. They explain how this is generally done to illustrate various matters to do with hand position, finger action and physical flexibility. Dave, Paul and Anne suggest that such an approach develops an awareness in students of their own physical state and how it affects the sound produced, while Ruth suggests that it can "release" something which gives the student more confidence.

when I was demonstrating her finger movements, I was trying to avoid her hand moving up and down unnecessarily, in order to concentrate every single movement to that which was strictly necessary (John B1 Appendix B: 311).

it's very interesting how to sort of take the hand and position the finger in a good place and try to get them to notice the change in the sound with their own finger playing. That's really important....hopefully that can teach the student, 'oh this is my own finger and it's making that

sound'...maybe they can try to imitate that in their practice, not imitate it but try to understand it (Paul C2 Appendix C: 338).

sometimes it's simply a question of reproducing the kind of action I feel I would make, particularly with the finger and sometimes trying to get a little bit more speed of articulation and make it move from the joint. With him, I do find his wrist tends to become a bit high sometimes and it's sometimes just trying gently to get that down a little bit, to try and feel a feeling of flexibility in the wrist, apart from anything else he can then feel if he has not got that, if he's resisting that flexibility (Dave D4 Appendix D: 369-370).

sometimes I would do that because I find that by just a very gentle touch on a particular part of the hand it will release something, it gives them some form of, a little stab of confidence or a little feeling of being able to give. That, I often find, can be very effective (Ruth E1 Appendix E: 389).

Well, they can feel if I feel their hand, they know the difference between when it's tight and clenched and when it's loose and they, they get to know what the correct actual feeling of their hand is (Anne F6 Appendix F: 439).

VERBAL COMMUNICATION

This section explores teachers' comments on their own verbal behaviour. Here again, it should be pointed out that while the various ways of communicating are dealt with separately, it must be remembered that the transaction is a very complex one with teachers often combining various verbal and non-verbal approaches in their teaching. The literature suggests that teachers talk too much, and teacher verbal behaviour is often equated purely with "instruction" in instrumental teaching. However, these teachers can be observed using other verbal approaches including description, questions and explanations.

'Telling'?

Some of the teachers' comments suggest that, while there may be certain things that teachers need to "tell" students, they do not see their role as piano teachers as being primarily concerned with imparting information. John and Dave refer to the importance of the verb "educare" which means to "draw out", while Ruth and Anne both point to the need for students to think for themselves rather than being told what to do.

....without actually saying 'do this', 'do that', 'do the other thing' I wanted to get some sort of response that would communicate itself (Greg A1 Appendix A: 293).

...I always try to tell them the minimum possible and try to draw as much as I possibly can out of them. There was an American lecturer I heard who said you can't really teach anything, you can't simply implant material from one mind to another, you simply have to get it to come out of them somehow or other, you know, to "educare" (John B2 Appendix B: 4).

in the beginning stages you can teach someone where middle C is, you can teach them how to move their fingers up and down in a certain way! Of course you can teach certain things, I would like to believe that, on the whole you're more to do with educating. Educating means to draw out and I think on the whole you're more trying to draw something out of people (Dave D5 Appendix D: 372).

I mean again we're working with Cynthia trying to promote some initiative and a little more thinking about the music from herself, from her rather than me always telling her what to do (Ruth E7 Appendix E: 411).

....normally I don't spoonfeed...the trills so much as that, or the counting. I get her to work out what notes she has to play on the trills and how she should count it, whereas instead I was telling her, 'put this here and do that there'...(Anne F4 Appendix F: 429).

Paul distinguishes between what he terms "objective elements" and interpretation. Suggesting that "some of it you can just tell, you can just tell them, 'oh this is wrong, do it like this'" (Paul C1 Appendix C: 336) he points out that:

there are methods that you can use to help the student to reflect on the music. I don't believe in imposing an interpretation. What I mean is (??) I hope that I don't try, unless it's in the last minute and it's absolutely necessary to get something going for a competition or a performance, I try not to give subjective views about the pieces but rather to give very practical suggestions and allow the student to come to their own decisions about exactly.....(Paul C6 Appendix C: 351).

Greg makes a somewhat similar point, once again distinguishing between "physical" and "musical" issues. He considers that "by showing somebody or saying 'move this' or 'use that' or 'use this finger' or 'try this' or 'try that', you're not actually interfering with the music necessarily" Greg explains:

I just don't want to inflict a view and say, although I do say it, 'this is the way this should be played, this is the way this phrase is'. That's rubbish. There's, there is no one way to play any phrase (Greg Appendix A: 305-306).

Explaining

Teachers comments on explanation highlight a belief in the need to employ a variety of methods of communication. Dave points to the variety of approaches to teaching and learning; John stresses the need to be explicit about what students should listen for when the teacher is demonstrating; and Ruth refers to the need to "give reason" in order for students to understand.

So you have to demonstrate and say exactly what it is they've got to be listening for, in the hope once again that they're going to go on and listen to it (John B3 Appendix B: 317).

the verbal and the visual and the aural side are three sides of teaching and learning and some people respond more to one than the other (Dave D4 Appendix D: 370).

I think one has to try and give reasons as far as possible for what one is trying to do. I think if a pupil understands the reason why you're asking them to do something and they see the logic behind it, if there is logic behind it, that can help the learning process enormously because understanding brings learning (Ruth E3 Appendix E: 398).

Describing

As was pointed out above, teachers' use of description focuses at various times on the student's performance, the piece itself and the process of playing and learning to play the piano. With regard to teacher's comments on students' performances, Dave considers that the critique he gives after a student has performed is a crucial part of his teaching. He points out that it summarises what he thinks about the performance, points to possible new directions for the student, and generates discussion with the student.

I think the summary of a performance is perhaps the most critical part of all. Also because I think at that point their ear is fresh. They've just played the piece and they want to know, at least I hope they want to know, what did he think of it? how did it go? And I think one of the things is sometimes to try and find out how they think it went and how you think it went and see if there's a big gap between it, between those things. (Dave D7 Appendix D: 379).

at the end of that you are giving a summary and you're probably saying, "look, this was very good and already you've got this far with it, what do you do next?"...actually trying to summarise what you think they've done (Dave Appendix D: 381).

The videotaped excerpts also show teachers describing the physical processes involved in playing the piano. Ruth comments on how her use of analogy helped Alan understand the concept of rotation, while Anne comments on the vocabulary she

uses to signify the kinds of physical movements involved.

Yes, because if you keep using the word rotation, some of these terms are so difficult for children to grasp really what you mean. If they can actually imagine what it's like to open a door which we all do every day it's more understandable, I think (Ruth E1 Appendix E: 389).

Well, they understand what push means, and push is different from "hitting" or "banging." It has a whole different concept in their mind. Pushing is something that's more gentle, but yet it's firm. And so certain words bring out the sound that I want and I've just got used to what words work (Anne F6 Appendix F: 439).

Teachers also comment on their descriptions of the musical work being studied, suggesting that such descriptions can help students understand and convey aspects of character and mood.

He was playing a piece which was slow, very sustained and rather dignified, a piece which really doesn't suit his character at all, because he's rather.... he'd be happy playing pieces called "Puck" or something like this. And I was simply trying to slow him down and try and get him to play in a sort of dignified, slow and thoughtful way and, once again, to try and think about the music he's trying to play....(John B6 Appendix B: 326).

I think that helps, you see, because if John thinks it's a really dark and serious piece, then he's going to come up against a brick wall at some point in his practice where it's not going to improve. If he manages to get the spirit of the piece, I say "right", if he manages to get it right, then everything else will fall into place (Paul C4 Appendix C: 346)

They usually know what I'm talking about when I say "play sadly." They try to, they can hear that particular note, something, that word seems to work better than other words, like they'll play more gently or something like that. Now, I wouldn't say that all the way through a piece, it's generally just on something like a slur or a particular chord, and they generally do something with it then. It's just whatever word

evokes something in the child (Anne F1 Appendix F: 419).

Anne points out that she would not use such description with every student, suggesting that while the 'musical' child will respond, others may not understand what she is talking about. Greg makes a similar point when discussing how such description might help the student.

I'd like to think it does. I'm sure there must be some students where again, I wouldn't do that because they wouldn't know what I was talking about, but I think he understood (Greg A4 Appendix A: 299).

Well, it depends on the child. Some children are very musical and they will do something if you say sadly or expressively. Others haven't got a clue what you're talking about. So, she is a musical child and she does eventually get things that have, you know, that have some character in them. With other children I wouldn't bother saying something like "sadly" because they don't know what you're talking about, especially younger children (Anne F1 Appendix F: 419).

The teachers' comments on their use of imagery point to how extra-musical images can help students achieve certain musical effects and also stimulate and cultivate the imagination. In the particular examples below John explains that he often describes the historical context, Paul draws attention to the importance of mental images, Dave describes how different parts of a work can be described in terms of personality images, while Ruth stresses the importance of promoting the imagination.

Oh, any imagery one can use helps the student. It's difficult to know what kind of imagery will appeal to the actual pupil himself but anything which gives them a clear idea of the musical effect is helpful, I think, extra-musical images (John B6 Appendix B: 327).

You know, I try to get the picture of the period they're playing. In my own limited imagination I try to convey something to them, that everything they play is written at a particular period in history when

there were certain things around, people, you know. It's important to think of the kind of clothes people were wearing, the kind of plays they were looking at, the kind of music they were hearing, the kind of art and so forth, everything. Their experience is extremely limited. Even talking about the sound of a dress, a crinolene dress has got a certain sound to me. The sound of people dancing is a very peculiar sound, you know. The sound of.... a swish of dresses as the movement of feet over floor is important, you know, all part of the one thing (John B7 Appendix B: 327-328).

...it's impossible to make a beautiful sound without having a very clear internal impression of the music before you start to play it, so it's very important to fantasise and to establish images, mental images of the music that you're playing, it enables you to get a hook, it enables you to reproduce that every time. So if he feels, (sniff) if you can remember a beautiful sunny day outdoors and (breathes in) and sort of smell the fresh air and breathe in, it makes you feel a certain way and then produces that particular sound. That's an important part of the whole thing. That's also technique, I guess, as well (Paul C4 Appendix C: 346).

I was trying to think of the music in terms of a kind of personality image if you like, in terms of an identity, that was quite special for different parts of it too. I was talking about, for example, the difference in mood between the beginning with its rather more serious depth and then when it comes back later on with a kind of second violins and a little bit more florid. In other words you keep your idea of, as I say like an opera, a different personality singing, and therefore certain different qualities of sound. Like we were talking about quality of sound rather than volume of sound cause you can have a clear quality that's softer and louder and a rich quality that's softer and louder (Dave D7 Appendix D: 378).

For instance, if you're teaching a lullaby it's to get them to imagine the situation, that you are trying to put a baby to sleep. To imagine the rocking, if you have the baby in your arms or in a cradle, what the movement would be, what the feeling of helping that baby to go to sleep, engenders in them perhaps the tenderness and the warmth. Some

pieces of course are very easy to characterise if it is a character piece. Then you can have a lovely time making up stories with them and trying to promote their imagination (Ruth F2 Appendix F: 392).

Anne suggests that there is little point in using imagery with some of the less talented children:

if they are just one who can play in time and play the right notes it's better just to sort of get them to play as well as they can without spending too much time telling them to be imaginative, because they don't know what that's about. So if you have a talented child it's right from the beginning you'll be saying things like, "this chord is a minor chord, this is a sad feeling," or whatever, and they respond to that. Or you'll tell them, "this piece, play it like something you saw on television," and they can do that. But other children, they just do it exactly the same, so you're wasting your time (Anne F1 Appendix F: 423).

Both Ruth and Dave describe how they try to stimulate the imagination through descriptions of, and reference to, musical works and instruments other than the piano. Ruth points out that she often relates music to the other arts, and she also emphasises the importance of trying to "stimulate the imagination in terms of emotion".

Try and cultivate the imagination. I think, apart from anything else, though I wasn't doing it there, sometimes make them think in bigger terms than the piano. Try and make them realise that they have to have the same range of sound that an orchestra has, that an opera has, that there has to be a kind of "dramatic" presence....(Dave D1 Appendix D: 359).

And there certainly were times there when I've been talking about non-piano, but I think that's one of the most important things, that you are there to try and open them out....I mean, if someone is playing Schubert then clearly you're going to say, you must know some of the Schubert songs. If they're playing a Faure nocturne then they've got to hear some of the Melodie. If they're playing Mozart then you've got to

talk in terms of opera. If they're doing late Beethoven you hope that they've listened to some of the string quartets (Dave Appendix D: 381).

Because I find very often if they will think in terms of blowing, or in the case of string players of bowing, they will, through the imagination of what they would do on that other instrument, they actually achieve it on the piano because they use their musical imagination...(Ruth E3 Appendix E: 398).

Well I suppose, I find, what one is dealing with here is trying to stimulate the imagination. And, if one can look out beyond what one is trying to do in terms of the music and bring back something from somewhere else that is perhaps represented in painting or sculpture, writing, words, poetry. This is a particular, I suppose, this is very central to me as a person because I value those things enormously and I'm very interested in them and I have always been stimulated by teachers who have brought in these aspects when teaching me. So I suppose because I have enjoyed that I use it. Whether they respond or not depends a great deal on how interested they are (Ruth E6 Appendix E: 409).

to actually get them to imagine the very strong passion and darkness of some of these extremely adult mature pieces is perhaps asking a little bit too much. But, it's the beginning for them of an experience of this music which they will, they will understand to a much greater degree as they get older and more mature and they have more experience of life. But you've got to tap it somewhere and you've got to begin to stimulate imagination in terms of emotion. I mean we've all been angry, we've all loved...even if it's a pet, and we've all grieved if the pet has died. We all know basically what our strong emotions are like. We've known fear, laughter, humour. And those aspects, I think, are...a very important part of us and they need to be drawn on and they can enhance the music we play so much, I think (Ruth E2 Appendix E: 393).

However, with regard to making references to "non - piano" music, John makes the point that "the difficulty is that so few pupils actually ever hear any music" (John B3

Appendix B: 316).

One battles on saying, “this has got to be Mozartian, it's an aria in an opera,” and then you suddenly realise that they don't know who the hell Mozart was, they don't know what Mozartian was, they have no idea what an opera is, they've no idea what bel canto means, they've no idea what singing means. You know, they're brought up in a different generation, in a different culture altogether (John B3 Appendix B: 316).

Questioning

In commenting on their use of questions the teachers refer to the role of questions in ascertaining students' understanding, in exploring students' views, in diagnosing problems, in encouraging students to think for themselves, and in promoting listening.

Greg, Anne, Dave and Ruth all stress how questions promote thinking:

Because I want them to think. There's no point in me telling them every five minutes what's wrong, then they'll forget everything. If they think it out for themselves, hopefully they'll remember the next time it happens. That's my reason (Greg A3 Appendix A: 296).

Well, I give questions because I don't think it's my role as a teacher to give them all the answers, and also, I think it's very much their possibility that they might think something differently from me, and if they can think it differently, then my job is probably to say well, it didn't convince me, therefore, how can we make it work so as what you think about it does come across convincingly (Dave D7 Appendix D: 379).

...to make her think for herself because if I speak she just doesn't listen or change it. If I ask her what dynamic is that note meant to be, she'll have to look at it and work out an answer, and it might mean that she has actually made some cognitive leap to actually see what's happening in that bar, instead of just listening to me waffling on. Particularly with her I have to draw her into it. Otherwise there would be

just....absolutely no progress is made at all (Anne F2 Appendix F: 425).

Questions are also seen as a means of developing a questioning and analytical approach in students:

Well I hope if when I keep on asking questions like this that eventually they're going to be thinking, "now, what's he going to ask today"? and if I've said it enough times they're going to say, "oh, he's bound to ask about the sound, I'd better.... what about this phrase or that phrase, I'd better try and sort it out", and that's good, if that's the way it works, that's what I want them to do (Greg A3 Appendix A: 296).

The questions are also, I suppose questions are a guidance to the way I would be expecting them to ask questions themselves when I'm not there....I think it's important also to...make them think for themselves,almost to make them pose themselves questions is almost more important than to give themselves answers, do you know what I mean? (Dave D7 Appendix D: 379).

Yes, now my thinking behind that is that as you become more advanced as a student it is very necessary to be a little bit more self- analytical. To be able to say in your practice...time, "no that's not very good, I could do better" (Ruth E7 Appendix E: 411).

Ruth emphasises the role questioning can have in encouraging listening:

other questions like "what do you hear?", "how does it sound?" is all to try and encourage listening really, so that they're not just going through an automatic exercise, that by having to answer the questions they are having to take notice of what they're doing. They take responsibility in a way for themselves (Ruth E4 Appendix E: 400-401).

Both Ruth and Anne refer to the diagnostic function which questions can have in establishing a student's level of understanding.

I try, particularly with the younger children, to get them to give me the information so that I can see that they understand, so that when they go home they can solve that particular problem themselves, that they can know that by the symbol of the note being a minim or a dotted minim, I know that they will be able to go home and understand that symbol (Ruth E4 Appendix E: 400).

They have to think about something and they generally remember it better, and it also means that I can tell what their mother has taught them and what they know themselves. So if I ask her a question she'll have to think about it and I can tell what she's actually learning, what she understands. (Anne E5 Appendix E: 434).

Paul and Ruth point to the role which questions can have in helping to ascertain any physical problems that students may have.

Sometimes you can say play this chord and in which part of your body do you feel that chord, do you feel it in your chest? Do you feel it in your throat? Do you feel it in your stomach? Do you feel it on the top of your head? If you close your eyes and listen you can actually feel the vibrations in the air, affecting sensation and I think that's one way of doing it (Paul C7 Appendix C: 354).

...it's often very helpful to me if they can tell me what they feel, if something is a little bit difficult, if they can tell me what they physically feel. They might say, "my hand feels tight" or "my fingers won't move" or, you know. That can often help with diagnosis of what physical problem or tension they've got (Ruth E4 Appendix E: 400).

Dave suggests that questions can be used to establish how and what the student thinks, drawing attention to how such thoughts will influence their practice.

I also want to know what they do think of themselves, how much they think for themselves. I want to know how they....I want to find out by asking them questions, what, you know, how they think things when

they're not with me because, after all, you see someone for an hour or two hours a week but hopefully they're doing an awful lot, that's not a very high proportion of the number of hours they spend at the keyboard (Dave D7 Appendix D: 379).

THE ELEMENT OF CHOICE: PEDAGOGICAL FACTORS

While the previous section focused on teachers' descriptions and interpretations of the pedagogical strategies they employ and their ways of communicating with their students, the transcripts also reveal insight into the more general conceptions of teaching which these teachers bring to their practice. This includes: their approach to "methods"; their understanding of their role as teachers; their views on aspects of the teacher-student relationship; the influences of their own teachers and their experience of both teaching and learning; and their views of the personal characteristics and competencies needed by piano teachers.

The teachers comments suggest that they do not see their teaching as following any particular prescribed formulae or being dependent on any one method or approach. It is interesting to note, given the perception that piano teachers teach as they were taught, that although the influence of teachers with whom they have studied appears to operate at a number of different levels, these teachers appear to be quite selective about those elements they subsequently bring to their own teaching. While Anne states "well I suppose what I'm teaching is what I've been taught myself" (Anne Appendix F: 446), Ruth suggests that "you bring certain experience of your own to it" (Ruth Appendix E: 415), and this "mass of experience", to use John's words, (John Appendix B: 331) appears to include experience of teachers and teaching, of learning and of music as well as what might be referred to as extra-musical influences.

On Method

There is no evidence of teachers adhering to any particular "method" of piano

teaching or "school" of piano playing, and in this context Paul draws attention to how his approach is constantly evolving.

Well not that I know of....I try not to adhere to any method...what you're getting now is kind of a taste of two months in a year or in a few years and it will change from time to time depending on what strikes my interest....(Paul Appendix C: 355).

But I don't have a method, I don't have a school of piano playing that I belong to (Dave Appendix D: 385).

No, I don't think so. I think it's a distillation of everything that I have gained from some of the wonderful teachers that I have had, things that I find work, basically (Ruth Appendix E: 415).

No, I don't know the name of any method or....no (Anne Appendix F: 446).

The Teacher's Listening Role

As was pointed out above, what teachers hear in their student's performance has a major influence in the musical and pedagogical choices they make during a lesson. In this context, it is interesting to know what teachers listen for and how they perceive their listening role in relation to that of the audience at a concert.

Ruth explains how her listening as part of a concert audience is less analytical than her listening as a teacher. She describes how, as a teacher she is concentrating on specifics in order to give the student guidance.

...as a teacher you're listening for the specifics, you're listening for the shapes of phrases, balance, how convincing the sound that they're making is in terms of the piece, listening to the carrying of the momentum through the piece so that it brings the piece together as a whole, in order to make judgements about the finer points of the interpretation, to give them the guidance that's necessary (Ruth

Anne makes somewhat similar points, explaining that, in a concert she would not be trying to identify areas needing improvement, observing "...well I'd just be listening. I wouldn't be trying to pick things that I want to improve on..." (Anne F1 Appendix F: 421). She points to the teacher's role in relation to discrimination and diagnosis, explaining, "Well, as a teacher I'm trying to get the details and obviously trying to get the student to do it as well as they can....I'm listening to pick out things that I can get them to do better, to improve their performance" (Anne F1 Appendix F: 421). Anne also refers to the manner in which she listens when a student is approaching a competition.

I'm listening, well if it was say for a competition I'm listening to whether she can actually get through it, make it sound like a good performance, obviously try to not have slips and go through even if she does have. Whether it sounds as though it's projecting something or whether she's playing it to herself, and then just looking at what's in the music, whether she's doing dynamics, phrasing, you know everything like that, whether the rhythm is right. Yeah they also have a tendency to rush or slow down when they play a piece right through... (Anne F1 Appendix F: 420).

Paul distinguishes between "a lesson where I'm going to concentrate on explaining how to do things" and "a lesson where they're preparing for performance". In the case of the former he describes how he will "listen minutely, very very carefully for the tiniest little nuance" while in the latter he will listen for a "general impression" (Paul C2 Appendix C: 339). He explains that, if the performance is imminent, he will concentrate on "the really important points that an audience will listen for". He also stresses student attitude, referring to how he will look "for a general outlook towards the piece they're playing or towards their playing in general" (Paul C2 Appendix C: 334). In the specific context of James' lesson on Mozart's Sonatina in C (Paul C2 Appendix C: 339), he explains that he is "just listening to make sure that

he has got some basic musical elements alright...just teaching him generally good habits" (Paul Excerpt 2 p.339-340). Paul also comments on how, in teaching, he is listening with certain "preconceptions".

I try to listen, without preconceptions, although I have them because I know the students, I know them quite well, I know the pieces too. So I know what's likely to happen, what's likely I'll have to say (Paul C1 Appendix C: 334).

Dave makes a similar point, referring to how he listens on different levels and explaining that he listens to his students' performances with certain expectations of the areas that may need attention. He also draws attention to the comparative element involved in a teacher's listening.

So there I'm listening much more as an audience, although I think inevitably you listen also with a knowledge of perhaps the kind of areas that you have to teach that particular student in, and also you listen with an awareness of what you remember they did at the last lesson, and you see whether that has developed along the lines you hoped it would or whether perhaps they've got something wrong that you said, they haven't understood something which may be your fault, or whether they've been practising it badly or whatever it is, or whether they've really made superb progress. So one is listening comparatively in a way, which an audience isn't doing...(Dave D6 Appendix D: 375).

Dave explains how, as a teacher, "you're listening for everything. You're listening for degree of attention to detail that, particularly in slow practice, should be there, that it's not just kind of mechanical slow practice" (Dave D6 Appendix D: 375). He points to how he also listens from a student's perspective:

I think, curious enough, when I'm listening, I'm actually, in a funny way, listening to what I think they're listening for. Do you know what I mean? I'm listening and sometimes I think, "how on earth don't you notice that?", or "are you really listening yourself? (Dave D6 Appendix D: 375).

He suggests also that "perhaps you're also listening because they have to be aware of the need to listen very much too, to show them, I don't mean self-consciously" (Dave D6 Appendix D: 375).

Teacher Influence

All of the teachers refer to various aspects of their own teachers' approaches, including matters to do with technique and interpretation as well as teaching style and teacher personality and attitude, acknowledging the teachers' influence on their own teaching.

Greg refers to the influence of two former teachers, one of whom he observes taught him to use his ear and his brain and the other who "added the physical element to all that". He explains that while the first teacher gave him no help with the fingers, the second spent a lot of time making sure that he could use his fingers "to actually get across" what he felt he was capable of getting across (Greg Appendix A: 308). John also refers to how two teachers have influenced his approach, focusing on the specific contribution of one of the teachers whom he encountered later in life, and of whom he says, "unfortunately he came forty years too late" (John Appendix B: 331). John describes how this particular teacher helped to relieve unnecessary muscular tension in his playing, and explains how, by "his calmness and his faith", he helped to restore John's self confidence (John Appendix B: 331).

Paul refers to the influence of four teachers, describing how he has been influenced in different ways by each of the teachers. He explains how he had intensive training with one teacher in Mozart, while another of his teachers "was really into Romantic music and French music". He describes how the latter teacher "had a unique way of looking at music which was very practically based", explaining "it's from him I get this idea that it's very important not to meddle too much with the students' own feelings about music, to try to bring them out rather than to try to force them into a

mould". He describes a third teacher with whom he studied as being "even less meddlesome", and "of the 'just do it all completely on your own and here's a little bit of inspiration to help you out ' school". Paul describes his first teacher as "a very academic teacher who was very into counterpoint and studying all about harmony and theory..."(Paul Appendix C: 356).

Dave also acknowledges the influence of the teachers with whom he studied, observing that they all influenced him in different ways.

In all different ways. My first teacher was a most lovely lady who was most musical but taught absolutely no technique. And I suppose I was determined that my pupils wouldn't have that. I mean I hope they'd have the musicality! but I hope they also would realise that there's some importance in having some fingers as well. B___ was a most inspirational teacher. Again didn't teach much technique but he was well, more....but he was musically very inspirational. C___ was very good on kind of making you aware of detail. I suppose D___ is the one whose physical and technical teaching I think most about when I'm teaching now. I think I teach quite differently from any of those people. Though occasionally I can see flashes of... or even people I've known who studied with one of the others have said "I can see a bit of so and so there", and I hadn't necessarily known it. I think the other thing about teachers that rubs off on you is not just their teaching but their psychology and their approach and of those teachers, without naming one, there's one whose psychology I think is appalling and one whose I think was absolutely, was wonderful, one who was a tremendously kind of warm human person, I think a bit of that comes across (Dave Appendix D: 385).

Ruth focuses in a more general way technical and musical influences, referring specifically to one particular teacher who helped her with technical problems.

....from the performance point of view, I've learned about the space that music needs, about musical judgement, about insights into the music itself. On the other hand, I've also found, from one particular teacher

I'm thinking about....I never found playing the piano easy, it's always been a struggle for me to play well, and I had a marvellous three years with a teacher who knew so much about how to approach technical problems and I learned a great deal from her for which I'm eternally grateful and that I've....and her teaching I have used tremendously in my own teaching (Ruth Appendix E: 415-416).

Anne acknowledges the influence of her parents (both of whom teach piano) as well as that of teachers with whom she studied.

My parents, and the way I was taught myself and from what I've learnt. ...Well I suppose what I'm teaching is what I've been taught myself, and the way I play affects what I expect a student to play like...I suppose my mother taught me most about how to teach from the beginning and I've developed from that. I've changed that slightly but it's her basic approach that I'm using now (Anne Appendix F: 446).

Other Influences

Here it should be noted that Paul and Ruth both refer to the additional influences of watching other teachers teach and exchanging ideas on teaching and on performing with friends and colleagues . Ruth also refers to the influence of her experience as Head of Music in a secondary school and the general teacher-training course which preceded it, observing:

It gave me much more understanding of children and their development and what you would expect and at what age you could expect things. I also think that because I had to teach general music, that enhanced my piano teaching because I could bring in other experiences....I think it helped me to understand the process of teaching and learning, what learning was about....Maybe a lot of it I would have done I hope naturally anyway, but the consciousness of it has helped I think (Ruth Appendix E: 416).

Other influences cited include: lectures, conferences and masterclasses attended; Dave's reading of Neuhaus (Dave Appendix D: 385); an interest in child psychology

in Anne's case (Anne Appendix F: 444); and Greg's admiration for Michaelangeli's playing (Greg Appendix A: 308). While Paul and Dave both acknowledge the influence of their own performing activities (Paul Appendix C: 356; Dave Appendix D: 385), Anne rejects the suggestion that the fact that she performs influences her teaching. She makes a distinction between performance and learning to play the piano, observing:

No, because my students don't perform a lot...I'm not teaching concert pianists. I'm teaching small children to get through exams and it's a very different matter. And also, the difficulties that one has performing at a concert level is totally different from what you have, say, doing a Grade 3 exam (Anne Appendix F: 443).

The Role of Experience

Given the emphasis in the literature on the "wisdom of practice" and the role of knowledge derived from practical experience rather than formal training, it is interesting to note that some of the teachers claim to have learnt to teach primarily through the experience of teaching.

....there's an inevitable element of experimentation with students.... you try this, try that, see what works....that's inevitable as you try to work round to try to find the best way of communicating. But I try not to use them as guinea-pigs. I try to be convinced myself before I mess around with what the students are doing, because most of them are quite serious about it (Paul Appendix C: 355).

Oh, I think there's no doubt, I learned to teach the piano through teaching the piano. I hate to say, I never even did a teaching diploma in piano and I read very little about it, but, as you've probably gathered, I do like the Neuhaus book! No, I think the only way to teach, to learn to teach is by teaching, which is a bit frightening because at some stage obviously someone is a bit of a guinea-pig. And I think that way you also learn enthusiasm for teaching (Dave Appendix D: 385).

...you bring certain experience of your own to it, but I really have to

say that I have learned to teach through actually getting down and doing it and gathering in the best of what has been given to me and hopefully be able to pass something on (Ruth Appendix E: 415).

I've been teaching for fifteen years or something like that, so I've learned from my own experience as to what works better, and I've changed some of the things that I used to do when I started teaching (Anne Appendix F: 446).

Musical Knowledge

Bearing in mind Shulman's description of subject matter knowledge as the "missing paradigm" in research on music teaching, it is interesting to note the emphasis these teachers place on subject matter or musical knowledge. In their comments they draw attention to the need for piano teachers to have performing expertise and experience as well as a broad general musical knowledge and understanding.

They need to be able to play and they need to be able to communicate, both verbally and in their playing (Greg Appendix A: 309).

Well he should have a pretty fair idea about playing the piano. I think you've got to have enough experience as a concert player yourself to be able to know what the pitfalls are, and how to guide a pupil to overcome these things and to avoid those little terrors which exist in every performers mind, those sort of nagging self doubts which exist because the teachers and parents have put them there from a very early age. If a teacher can eliminate all those things and give the pupil as much confidence and as much technique and as much knowledge as he possibly can, I think that's the most important thing a teacher can do (John Appendix B: 331).

I do think that a teacher has to have experience of performing. I think that's something that a teacher really should bring, because without that it's like having a swimming instructor who has never been in the water, you know, "lift your arms like this and then you can go faster" you know, I think you've got to have, at least at some point in the past had some knowledge of what its actually like to be there and do it. I think

that's it (Paul Appendix C: 357).

...they've got to have knowledge, they've got to understand certain physical things. You've got to have, I hope, a great breadth of musical understanding (Dave Appendix D: 385-386)

...having a certain amount of executant skill helps and you bring your knowledge and your training and one thing and another (Ruth Appendix E: 416).

I should think they should have reached a very high level and be very competent to be able to teach well...the more advanced they are the more repertoire they've done, that's going to help their approach. The more they've listened to other people....having performed in public is very important. I don't think people should be teaching when they just have less than diploma level. I think that they're not bringing enough to their students (Anne Appendix F: 446).

Teacher Characteristics and Attitude

There are also references made to personal characteristics and attributes, similar to those referred to in the literature on teacher effectiveness, with a particular emphasis on piano teachers' attitudes to music and to teaching. Greg and Paul emphasise that there needs to be "a will to teach" on the part of the teacher.

I think you need to be able to find out that they're teaching because they enjoy doing it and not because it's just something that they've fallen into for whatever reason. They have got to like it, because if they don't like it, it communicates itself to the pupil and nobody gets anywhere (Greg Appendix A: 309).

I think the first thing a teacher should bring is the will to teach first of all, is the desire to actually teach the pupil...we're kind of stuck in a way because if it's a profession you do have to make a living out of it and you do have pupils that you'd rather not teach. But I think, behind it all has to be a vocation, teachers should really have a vocation for teaching. I think it can be a bad thing if a teacher is really a frustrated

performer that doesn't really enjoy teaching. I think that happens sometimes (Paul Appendix C: 356-357).

John points to the need for "patience, kindness, calmness, particularly calmness" (John p.24), and Ruth stresses that "the whole success of teaching is dependent upon a good relationship with the pupil", observing:

The pupil needs to trust you, to be receptive to what you say. You equally as a teacher have to be conscious of what you can expect from them at the age that they are....I think one has to be very respecting of the power one has as a teacher and how it can be used badly...you have to learn to have tremendous emotional discipline as a teacher because you can hurt pupils if you allow...the natural human irritation and sometimes frustration and anger. I'm very much talking about children in their rather tender years. Confidence to me is the most valuable thing in this life if you can have it and it's so easy to smash it. So I suppose really what I mean is, apart from the fact that one would hope that you had some qualifications and understanding of what good music teaching is about, that you would respect that the relationship is important and it's what you give to each other, working together that makes it work (Ruth Appendix E: 416-417).

Dave argues that teachers need to bring imagination and passion to their teaching, suggesting that they can provide inspirational models for their students. He refers also to the need for teachers to recognise the individuality of each student.

They need to be able to inspire, for example...Yes, they have to bring imagination above all to their teaching. I think a curious word to say perhaps, I think they have to bring passion to their teaching. Passion for music and for playing, passion for playing well, passion for what performance is about. I think if the student realises that involvement, then it helps the student find that involvement for themselves (Dave Appendix D: 385-386).

I think they've also got to have humility to accept that people are different and that they have to offer things in the context of each

individual they're teaching, and not just offer a package that everyone has to accept (Dave Appendix D: 386).

It is this matter that the next section addresses, exploring the issues raised by the teachers in relation to the characteristics and needs of the individual students and the contexts in which they are working.

CHAPTER 6

LEARNING AND LEARNERS: THE IMPORTANCE OF CONTEXT

This section explores issues relating to learning and the learner discussed by the teachers. Research on teacher thinking shows that, in describing their teaching, teachers refer to the subject matter content, the instructional approach, the teacher and the learner. Clark and Peterson (1986) point out that the largest percentage of teachers' reports of their interactive thoughts are concerned with the learner. The reflections of the six piano teachers participating in this study suggest that these teachers' perceptions of learning and learner related issues have a major influence on their choice of strategy, portraying these piano teaching transactions as highly contextualised and individualised. The teachers' comments reveal an awareness of the individual student's needs and characteristics, and suggest that the teacher's perception of the student in terms of ability (including strengths and weaknesses), cognitive style, personality, background, stage of development, response, age, and attitude is a major influence on the teacher's approach, as is the teacher's general conception of the nature of learning and the role of the learner.

LEARNER FACTORS

Individual Needs

Paul, Dave, Ruth and Anne all draw attention to the individualised nature of the piano lesson, stressing the importance of acknowledging the individual needs of each student. While Shulman's knowledge base for teaching referred to earlier includes "knowledge of learners and their characteristics", it should be pointed out here that, in the context of these piano lessons, the teachers refer to specific knowledge relating to the individual student. Their comments emphasise the distinctive nature of the one-to-one instrumental lesson where teachers are in a position to adapt their approach

according to the needs of each student.

it completely depends on the different student and on the different piece.
...whatever comes into mind to illustrate some point, I don't look at
any lesson as being definitive (Paul C1 Appendix C: 333).

I mean, each pupil is different (Dave D2 Appendix D: 362).

I just hope, I hope I teach them all differently because I think they are
all different people. I think that's the hardest thing in teaching, is
sometimes to treat everyone differently enough (Dave Appendix D:
380).

I think it's very important to treat each pupil as an individual. I can't
work in a programmed way, or I try not to work in a programmed way
because I think that each individual has a different way of working and
what works for one doesn't work for another (Ruth E2 Appendix E:
391).

I would hope that I definitely adopt a different approach. There's no
point in treating every child the same because they're all totally
different and they respond in a different way. If you get a slow child,
you have to go slower, and if you get someone who has got a good ear
then you can demonstrate and they'll copy, whereas another child
mightn't respond to that at all (Anne F7 Appendix F: 442).

Student Ability

In the teachers' reflections on their teaching there are many references to individual
student ability, including both strengths and weaknesses relating to physical,
intellectual and musical dimensions. Teachers also describe students as being
"musical", having a "gift", being "sensitive" and having "natural flair" and "natural
facility".

....he sits just a little bit too low because the elbows are down and his
wrists go up a bit and he doesn't have the right sort of control. He has
got a stiff left-hand thumb too. But he listens. I think he listens and

tries to do something... (Greg A4 Appendix A: 298).

Sandra has a lot of flair for playing the piano and she probably makes all her schoolmates think that she plays it extremely well, and she does, but she has never sort of slowed it down to actually listen carefully to what she's doing, and she's very superficial, in everything she's gone out to do (John B3 Appendix B: 315).

I think it's quite interesting, James himself, as a student, because he's really deeply, deeply musical inside...he really can understand about legato, and about a phrase and the shape of a phrase, but he's a little bit less gifted for being actually able to move his fingers fluently and he's not very patient with it (Paul C2 Appendix C: 342).

And yet she's very musical, she's very sensitive and she's pianistically, extremely polished...but, she doesn't actually react very much does she? (Dave D1 Appendix D: 359).

Well I think with this girl really it's a question more of guiding her, being a pair of ears, because she is a natural player (Ruth E6 Appendix E: 407).

And she is very intelligent but has difficulty physically. She doesn't do things easily. So I had to keep going over and over the same things. But she's very bright so she usually knows what I'm talking about, it's just that she can't do it very well (Anne F5 Appendix F: 438).

Student Response

These teachers also reveal an awareness of the effect of their teaching on their students, remarking on the students' response, or lack of response, both their specific response as portrayed in the videotaped lesson, and also their response generally. In the same way as teachers react to the student's performance initially, so does the student response at the lesson appear to influence the musical and pedagogical choices made by the teacher. With regard to student response, the teachers' observations point to how, depending on the student, the response is not always positive at the

lesson, students can forget what has been taught, transfer of learning does not automatically occur, learning is a long-term process and learning outcomes are not always evident at the lesson.

It's not always the easiest thing with Gordon because he's the sort of guy who goes..... he gets the message but he can't do it in front of you, he has to take it off, and work at it on his own and then he comes back and he's usually fairly close...He began, I think, towards the end there, to realise what he needed to do (Greg A4 Appendix A: 297).

He's not very quick on the uptake at all, is he? He's not very quick to respond....But he only responded in a very short-term way. I mean, he never learns from what I've just gone over and applies it to the next thing. He always has to be told everything, again and again and again and again (John B2 Appendix B: 312).

She's very quick, although, she learns things very quickly but once she learns them she sometimes learns them wrong, she doesn't take a lot of care about getting things really really right and once she has learnt a wrong note it'll come back again and again for weeks and weeks and weeks. It never gets, you never get it erased (Paul C3 Appendix C: 343-344).

She is very musical but, you know, she doesn't, of all the ones I teach, perhaps she's the one who changes least at a lesson (Dave D1 Appendix D: 361).

I couldn't actually get him over the difficulties, particularly of this playing of the acciaccaturas and the combination of playing those and understanding the way they should be played with the rhythm right....at that point we'd nearly got there, but it's very interesting because it did not carry through to the next lesson as far as I remember (Ruth E5 Appendix E: 404).

Well I find with that child that it's very difficult. You could say the same thing a hundred times and she just, she doesn't concentrate. So she is really quite difficult to handle (Anne F2 Appendix F: 424).

Student Background

The student's previous learning and background also feature in some of the teachers' comments.

But she's not had any sort of disciplined teaching in that sense ever before. I think that's why she found it hard to either believe or take (Greg A6 Appendix A: 301).

Well, she had never been taken to task by any of her teachers before. She'd never been made to go over things carefully and do things to any kind of standard really. She has been very successful at festivals and so forth...(John B3 Appendix B: 318).

But she was always taught by someone who...she had to play very much every note, right down to the bottom of the key, and it was very, very static, the playing (Dave D3 Appendix D: 365).

Student Age

A student's age is a factor which appears to affect the expectations these teachers have for their students, and some of the teachers' comments point to how, in certain instances, they make allowances on account of age.

...because he didn't react quick enough, for my liking initially; you know the business about the notation and all the rest of it. But I suppose that's just his lack of experience...I should imagine it's just the fact that he's fourteen or whatever he is and a bit slower on the uptake than me in that sense because he doesn't have the experience (Greg A2 Appendix A: 294).

The only thing that was wrong with her playing was it was just a little bit too timid, just at the beginning, she gradually got the feeling of the hall, but then she's only very small and the hall at the Guildhall School of Music must have been an enormous hall for her, but she played it very well and I was very pleased with what she did (John B4 Appendix B: 319).

If I give her shorter, if I give her less pieces to play she doesn't seem to learn them any differently or any more indepth, so I think, you know, at her age, she's only nine, so I think it's very very good to cover, if she can do it I think it's good for her to be able to get through a lot of pieces (Paul C3 Appendix C: 344).

I don't feel she quite gives out, but, she's only eighteen or something like that, I mean, she is young (Dave D1 Appendix D: 359).

The other thing too with Colin is that he is very young and he gets very tired after school and his concentration is sometimes a little bit "iffy" (Ruth E3 Appendix E: 403).

Anne, in discussing Daire's lesson (F5) describes how her approach with Daire is influenced by the fact that she is only four years old.

Just that she's very young and I want to keep her enthusiasm going so, I find when I teach her I'm not nearly as fussy as I would be say with a seven or eight year old child. I let her away with things and I give her many more pieces and let them through, even if she plays wrong notes or if she stutters and stops, I don't make her do them over and over, because I want her....she enjoys it a lot and she really runs over to the piano several times a day at home, I've heard, and so, I want to keep that enthusiasm, just make it easy and fun, and I don't really mind at this stage if she doesn't do things perfectly (Anne F5 Appendix F: 437).

Stage of Development

The teachers' approach would also appear to be influenced by how advanced the student is. Ruth and Paul point to an emphasis on notational and manipulative skills (materials level) at the early stages, with Paul pointing to the importance of developing "generally good habits" and getting "basic musical elements alright" (Paul C2 Appendix C: 339).

First of all you've got to give them a reasonably good physical training in order to negotiate the notes. I think probably my emphasis on the production of sound and the technique would be quite strong in the early stages, to equip them so that they could then free themselves for musical, the expressive side of music. I hope as we go along we will constantly talk about the expressive side of the music but you know the emphasis would be on giving them the skills. I think that is important (Ruth Appendix E: 415).

The simple business of reading a score and learning how to, and concentrating on good musical habits from, at the beginning stages is quite important, that they simply learn how to, that they simply get good habits, that they know that they have to read the right notes for example or they have to do the dynamics and things like that. Very very basic things are quite important. Once I can take that for granted, then I can concentrate on more subtle elements like communication, but I hope that already, from the beginning, that I'm instilling some idea about the more complex elements as well (Paul Appendix C: 355).

Reflecting on the last three excerpts (F5-F7), all of which feature beginners, Anne points to the importance of laying a good technical foundation, commenting: "Well, I'm doing more or less the same thing with them. I'm getting small technical things right which I would hope that I wouldn't have to refer to later on" (Anne Appendix F: 442). Anne considers that her approach at the beginning is "very much detail-oriented", observing:

I'm not talking about the mood of the piece say in Jibbidy f. I wouldn't mention that because most of them wouldn't know what that's about. Yeah, it changes gradually and in particular whether the child is a musical child it will change much more, and I'll talk more about the character of the piece (Anne Appendix F: 31).

Greg considers that in dealing with students at different stages of development, "the approach is different, but in terms of emphasis rather than type of approach". He points out that "there are certain things that have to be got right" at the early stages, and refers to matters such as basic rhythm and pulse, the ability to read reasonably

fluently, a knowledge of terms, and the ability to produce a "decent sound" (Greg A7 Appendix A: 304).

Dave considers that his approach is not the same across different levels but that what he is aiming for is. He observes "I don't think it matters if someone is playing a Grade 1 piece or if they're playing a Beethoven sonata, you're aiming for the same kind of musical criteria, but of course you go about it in a very different way" (Dave Appendix D: 382). He points out that with Charles, (who is the least advanced of his students), he is "doing much more kind of basic fundamental technical work and sometimes musical work too, but more with him technical" (Dave Appendix D: 382). However, he stresses that it depends on the individual, observing that with some talented third level students "there's almost more, relatively more technical work to be done because...it's been so badly done or inadequately done at some stage" (Dave Appendix D: 382).

This point is also made by Ruth who points out that with the more advanced student "it depends so much on what they bring" (Ruth Appendix E: 415). Referring to Karen (E6), she suggests that "if somebody has a really natural ability to play the piano, a facility to play the piano, then naturally the emphasis would be on developing the musical side of it" (Ruth Appendix E: 415). However, like Dave she comments on how sometimes "really quite able pupils will come to you with problematical habits that are actually impeding and getting in the way, and then you might have to spend an awful lot of time...trying to undo that" (Ruth Appendix E: 415).

Student Attitude

Teachers also comment on student attitude, including attitude to performance and motivation to play and to practise.

He also gets a real kick out of performing and is the best student I've ever known in terms of handling nerves beforehand. And he really believes in the piano (Greg Appendix A: 308).

Well, her attitude. She's too superficial. She's far too satisfied with what she does (John B3 Appendix B: 318).

At some point she's going to have to, when she gets to longer pieces that take longer than a week to learn, she's really going to have to start to change her attitude towards it (Paul C3 Appendix C: 344).

I really think Michael has got terrific talent. But, the motivation to play is there. He loves playing. The motivation to work towards playing really well isn't yet there in a consistent way. It can be there for the week before a performance, but that's not enough. And I think you have to find your own way to push you to play well, not just because you've got a competition or a performance coming up but because it actually matters to you (Dave Appendix D: 384).

Certainly in Cynthia's case, it is a passion. She is tremendously motivated. She cannot go through a holiday without having piano lessons. She is really hooked on it, and she gets enormous pleasure in performance and it's very interesting to see the change in her personality once she gets up on a platform....So obviously it is a great love, it is a great need...(Ruth E2 Appendix E: 393).

....she's very enthusiastic and she really tries hard and she's very interested in doing everything (Anne E6 Appendix E: 439).

Student Personality

There are also references to student personality and character:

....and in this case, this is an intelligent child. He's a bit serious and I find it quite hard to get him to smile....(Greg A6 Appendix A: 303).

He was playing a piece which was slow, very sustained and rather dignified, a piece which really doesn't suit his character at all, because he's rather....he'd be happy playing pieces called "Puck" or something

like this (John B6 Appendix B: 326).

Now, I know John is a very strong personality and he can take an awful lot, he's not a delicate flower, but I imagine sometimes it could be overpowering (Paul C1 Appendix C: 335).

Janet is very intelligent in lots of ways, and she's interesting. I think she's an interesting musician. I find her very blocked as a person in some ways. She's slightly kind of, slightly defensive and slightly inward looking (Dave D3 Appendix D: 365).

He's very quiet and he's very shy...And it's quite difficult to know what's going on with him because he's so quiet...usually he has things right the next week so I never actually know what he knows and what his mother has taught him, because he doesn't ever say anything and he very rarely answers questions. So he's quite difficult (Anne F7 Appendix F: 440-441).

Comparing Students

In these interviews some of the teachers drew comparisons between students, comparing and contrasting their different strengths and weaknesses and their different personalities and approaches to playing and learning.

I once had a Korean girl who was a little bit like her, but perhaps a little bit more artistically pliable, cause I heard her also play with great dynamism and great imagination (Dave D1 Appendix D: 361).

I was just interested in that contrast between Edwin who is so obviously intelligent and Cynthia who really is, you know, she certainly has intelligence but it is not obvious, when you're teaching her it is not obvious (Ruth E7 Appendix E: 412).

No, just as I said, the contrast between him and the previous girl is that he's almost over-relaxed and he doesn't have physical problems but it doesn't come through quite so much, whereas she's tense and always wants to get on with it, and that's going to show a lot, later, in their playing (Anne E7 Appendix E: 442).

THE NATURE OF LEARNING

The teachers' comments reveal various views about the nature of learning, including references to learning objectives, possible learning outcomes and conditions for learning. As was already pointed out in the previous sections, the teachers emphasise the student's role in the learning process, drawing attention to how students need to be involved aurally, physically, visually and mentally in their playing and in their practice. Learning is portrayed as a long term process with teachers contextualising the videotaped excerpts, pointing to their significance as part of an ongoing process of teaching and learning.

Learning as "Osmosis"

Paul suggests that learning occurs through a process of "osmosis", a view which is similar to John's suggestion that students "absorb" what is to be learnt through exposure over a period of time. Both Paul and Greg refer to how students may not always be aware of what is being learnt.

I'm not sure it matters how aware a child is of what's going on, so long as they actually don't mind doing what they're doing. And it's the teachers's job to make sure that some sort of integration develops as time goes by (Greg A7 Appendix A: 303).

Just to absorb themselves. I mean the way you become a good jazz player is not to read a book about it but to listen to jazz pianists, and form a basis on which you hold your opinion (John B4 Appendix B: 322).

I don't see teaching as any one-off lesson. I think it's a process that has to continue over some period of time. Ideal learning to me, is like....it happens through osmomis, and the student may or may not know or notice when they're actually learning, in this sense, but will sort of develop a taste for a particular way of doing a thing, the ear, their ear should develop a particular need to hear things in a certain way (Paul C1 Appendix C: 335).

Learning Objectives

In addition to describing specific objectives for the individual lessons featured on the videotapes, I invited the teachers to comment on their more long-term objectives and aspirations for some of their students. In doing so they focused on a wide range of issues including knowledge and skills (notational, aural and manipulative) to be acquired, various technical and musical areas needing development and guidance, and aspects relating to increased confidence, commitment and independence. It is interesting to note the various objectives referred to for individual students and for students at different stages of development.

Greg describes his aspirations for the junior school students aged between five and eight including Joseph, (A 7) who would normally study with him for about two or three years, and also his more long term objectives for Alma (A1) and Mark (A2), both of whom are first study pianists in the junior section of one of the colleges/conservatoires.

I would hope that they would have got enough out of it to want to go on having lessons. I would hope that they could have some idea of basic rhythm and pulse and that they could read reasonably fluently....And that they'd just soaked up enough information, knowing what terms mean and how important it was to actually follow markings. And that their ear had developed in the way of, again, at that level, producing a decent sound. I think that's basically it, as long as they've got enough information, shall we say, to profit from going on and to want to go on (Greg A7 Appendix A: 304).

I think I can answer that in one sentence. I hope they will have learnt to do without me. My job is, in any sense, to make myself redundant, but that's difficult with a child. Alma and Mark will probably need to stay with me through their first senior studentship years till they're twenty or twenty one or something. I hope by that stage...that they've got enough technical proficiency to be able to go pick somebody else's brain, or as many other peoples' brains, musically, as they feel they

need to. To build confidence and to learn how to deal with other people. Yeah, my job basically is to make myself redundant all through the senior level, in a sense that people will be able to go away and learn things and not go to somebody for some sort of interpretive help and irritate them by not being able to play the thing (Greg Appendix A: 305).

Similar themes can be observed in John's aspirations for Carl (B6) who is at the beginning stages, and for Sandra (B5) who is fifteen years old.

I've been trying to make him happy with playing the piano for one thing, to enjoy coming for his lesson, and to give him an insight into how to read music and how to make sense of all the various signs and so forth, and to understand the language we can talk to each other, musicians talk in other words. I can say things like legato phrasing, timing and those things and he'll understand, basically that (John Appendix B: 330).

...in two or three years time I would feel confident that she could pick up a sonata by Mozart and Beethoven and play it correctly as far as the notes, timing, fingering with a fairly good idea of how to interpret the piece. And so, when she went to her next teacher it would be an artist teacher rather than a teacher who had to start explaining to her all the nitty gritty of study and so forth, that she'd have overcome that problem, you know (John Appendix B: 330).

In discussing his objectives for John (C 1), Paul, like Greg and John above, describes how he would hope that in a years time John would be technically and musically equipped to deal with "more subjective elements of performing".

I hope that John, in a years time will be able to come in with a piece and will be able to anticipate, at least in his own mind, what I'm going to say. So he will have done a certain amount of preparation, so I don't actually have to explain how to do things, that we can begin to talk about more subjective aspects of performing, so that we can talk about opinions like, if you do this then you can, then this will happen, or if, you know if you can, it's possible to play this in different ways (Paul

Dave's aspirations for Charles (D2) over four years of study revolve around developing his confidence and his belief in his ability to cope with virtuoso repertoire, as well as an understanding of "how to find a different expressive voice for different music" (Dave Appendix D: 383). With regard to Michael (D 4), who at fifteen is already very advanced and is, in Dave's view, extremely talented, Dave comments on how he would hope that Michael "if he's playing a lot in four years time, has really found out whether playing the piano is really what he wants to do most or not...", that Michael will realise the kind of commitment that is needed in terms of hours of practice, and that he will learn "the necessity of being productive in all the time he spends at the piano", rather than being counterproductive (Dave Appendix D: 384).

Anne has different kinds of objectives for Mary (F1) who is preparing for A.B. Grade 6. In her comments she explains that she would like to develop her sightreading so that she'd be able to learn pieces herself, and that she would also like to expand her repertoire, particularly in the area of modern music. She describes how she would like her to have more "energy" in her playing, "more what she wants to do rather than what someone else wants her to do", pointing out that "that will have to come from herself eventually" (Anne Appendix F: 444). With regard to Lena (F6) who is still at the beginning stages she comments as follows:

Well, she definitely enjoys it, and her progress is quite good so I would hope...that she would have obviously reached a much higher stage and that it would be more rounded. I would hope to develop her ear because she has a good ear, so I'd probably spend quite a lot of time doing aural training with her, and I'd say she'd be quite interested in that (Anne Appendix F: 445).

Other more general comments arose in the course of conversation pointing to the importance of making students independent so that they are capable of learning on

their own and have the necessary "freedom of thought", skills, technical foundation and motivation to pursue their studies at a higher level.

The idea is, as I said before, to make them independent. In other words, to try to bring them up, I keep telling them the idea is to put me out of a job, which they think is rather strange! But it's just for them to be independent so they can read lots and lots of pieces and enjoy things in a bigger way than just having the set routine of pieces (John B2 Appendix B: 314).

Listen and think (John B3 Appendix B: 316).

Neuhaus, again to quote him, says "it seems to me self evident the first duty of any teacher is to make his pupil totally independent of him as quickly as possible". I think certainly that is something one is teaching. One is teaching people to work on their own, to develop on their own (Dave D5 Appendix D: 372).

I would like first of all that their knowledge of music and appreciation of music would have been perhaps widened. That they can play the piano competently with some confidence in performance, with some freedom and some freedom of thought. I suppose those would be some of the important things (Ruth Appendix E: 414).

Conditions for Learning

Throughout their reflections on these excerpts teachers make reference to the learner's role and to the need for students to take responsibility for their own learning. These comments cover a wide range of issues and include reference to the ways in which students need to engage with music, to student's ways of practising as well as to extra-musical issues such as student attitude and motivation. Some of the comments arose in the course of the teachers' general reflections on various aspects of the videotaped excerpts, while others were given in response to such questions as "What does a student need to bring to their practice?" or "What does the student have to do in order to learn?".

Motivation to Learn

Teachers comment on student motivation in the teaching-learning situation, referring to enthusiasm, ambition, an open mind and the "innate desire to learn" as important factors which can influence the learning process.

It depends on how much they want to do it themselves...Well most things can be taught to a certain degree but a great deal has to be absorbed by the actual pupil through his own desire, his innate desire to be taught really (John B4 Appendix B: 322).

I think that it's possible to learn on any level at all. I think that a student coming in completely cold without any preconceptions or any desire at all can still learn something. It's not the most satisfying thing for both parties if the student doesn't have the will to learn but....an open mind really, an enthusiasm, I think basically they've got to have an ambition of some sort, to want to play the piano, and then also a willingness to try various ways in order to achieve the goal. I think that's all you need (Paul C2 Appendix C: 340).

And I think you have to find your own way to push you to play well, not just because you've got a competition or a performance coming up but because it actually matters to you (Dave Appendix D: 384).

Ruth and Anne both point to how some students study piano, not because of any internal motivation or wish to learn, but because their parents wish them to. Ruth emphasises the role of the teacher as motivator whilst Anne suggests that as long as students practise, learning will still occur, but internal motivation makes it easier.

...many of them are learning the piano because they are being given the opportunity by their parents to explore another discipline, and there might be a chance that they could be quite good at it or maybe very good. But often a lot of them are not motivated. It's part of their weekly timetable, something they have to do and could be a chore. So really, this is where the teacher becomes very important as the motivator...This whole question of motivation is very difficult I think. There are very few of the average pupils who I would say are motivated

from something inside them (Ruth E2 Appendix E: 394).

...not all of them enjoy it, I have to say. Some of them are sent to lessons...And probably not many of them will continue when they get older (Anne F1 Appendix F: 422).

As I said, if their mother makes them practise it doesn't really matter if they're enthusiastic or not because they'll get the results, but if they like it everything is going to be much smoother and much easier (Anne F5 Appendix F: 438).

Listening

All the teachers emphasise the role of the ear in playing the piano and stress the importance of listening in the learning process. They point to the need for students to listen critically to themselves as they play and practise, to listen to other students, teachers and pianists as they play, to listen to other musical performances and to ideas about music, and to use their ears to explore and experiment.

You do need to go a bit beyond that and hear lots of different sounds, and ultimately it's you who has to do it...You can always listen to records and things but that's only valuable up to a point, the rest of the experience has got to be live and you need to mix with some different minds (Greg Appendix A: 305).

...if they really do seek to be musicians, then, the only thing is I can recommend them to listen to music as much as possible, to compare performances, to listen to critics evaluations, say on a Saturday morning on Radio 3, listen to how people speak about music, how they compare performances (John B4 Appendix B: 322).

You have to listen a lot to music and you have to listen in a very open, relaxed way and then you have to experiment with colour, and very, very basic elements, like take a single chord and play each voice of that chord a little bit louder and see does that change the feeling of the harmony (Paul C3 Appendix C: 353).

...it's the use of sound imagination, it's the use of ear, the use of listening to what she's doing, assessing that and...I think towards the end of that I talked about could she perhaps try and experiment with some dynamics...I think the ear is, of course, the most important thing we have, isn't it? I mean it is a question of learning to listen and of course so many of us don't listen to what we're doing (Ruth E3 Appendix E: 397).

It's very important that they are able to critically analyse what they have just done...So, listening also involves listening to other people, listening to the way the teacher plays and trying to copy things. Listening, say when you go to a competition to hear how....usually when they come back from a competition I might ask them, "how did the other people play?", and some children will be able to tell you, comment on different types of playing, usually quite basic things like "they played it slow," or "they played it in the wrong octave", but at least they've actually watched someone play and made some judgement of it, which is quite good. It's a good sign for their own playing (Anne F2 Appendix F: 426).

Practice

As was pointed out above many of the strategies employed by these teachers aim towards teaching students how to practise, with practice being portrayed as a crucial part of the learning process. Teachers comments focus on the role of practice itself, on overall approaches to practice including the importance of student attitude and the quality of practice, as well as on specific ways of practising. Practice is seen as a continuation and reinforcement of what takes place at the lesson, and, as with the lesson itself is seen to have aural, physical, intellectual and visual dimensions. There are references to the need to have "goals" or "plans", to be organised, to take responsibility for one's own practice by critically analysing one's own playing and attempting to diagnose the problems. There are also comments on the need for commitment, patience and confidence. Teachers describe various ways of practising, such as practising slowly, practising in rhythms, practising away from the piano, or practising on the lid of the piano. The importance of having an internal image of the

piece directing one's practice is stressed by a number of the teachers. Many of the views put forward reflect issues raised in the piano literature.

The nature and purpose of practice

Basically, practice is about making something more difficult in order to make the end product easier....I feel that you must first, with practice, (and I tend to do a little mini-lecture in anybody's first lesson about this), that they must always try to bring the level of their hands up to the composer's conception and not drag it down. And the easiest way to drag it down is to accept what you hear your hands doing and...so, get organised about the notes and everything else that's on the page before you start. From that point on, then, you decide what the problems are. Is it a physical problem? Is it to do with? What is it to do with? What's happening? What am I hearing? I'm hearing uneven runs. What can I do about those uneven runs?....I think you should also encourage students to find their own ways of practising (Greg Appendix A: 306-307).

...sometimes you're practising for technical reasons, sometimes you're practising perhaps to memorise, sometimes you're practising to use a different part of your brain, learning the notes of a new piece, sometimes you're practising to explore your ear, to try and experiment musically with a piece....But then it's all got to be translatable. Anything we practise in a certain way, it's got to be in a way that's going to be relevant to how we're eventually going to play it fast, in full performance (Dave D4 Appendix D: 369).

...practising is a reinforcement really. It's going away and going over what you have done together with the teacher. Obviously it's sometimes not possible for them to do it in one week, it takes a long time (Ruth E2 Appendix E: 395).

Well, they need some sort of careful preparation at home. And they need to have thought about things, not just do things without thinking about anything at all....Getting all the details the composer wrote, everything the teacher has tried to improve in the piece, practising well,

not just playing in loads of mistakes and doing the same things wrong every time (Anne F2 Appendix F: 426).

I get a lot of my ideas from my students. I add to them as the student thinks of a different, or a better way to deal with something (Greg Appendix A: 307).

Attitude to practice

An enormous sense of patience and self confidence. The patience that comes from knowing that they're not going to master everything immediately, and to have long term plans and the self confidence to know that ultimately, they're going to succeed (John Appendix B: 330).

They need to bring sincerity, they have to bring honesty, and commitment, I think, that they're going to sit there till things improve...just so that all the time you're stretching your ability and that takes commitment, that takes, sort of, "I'm going to sit here until this gets better"...(Paul C2 Appendix C: 341)

I don't think practice is judged by how long you spend at it....the great thing about practice is to sit down with a clear, fairly clear idea of what you hope to achieve in that particular session....You're practising above all to try and keep your own concentration, because it is hard work practising, very hard work to try and keep your own concentration and your own alertness....Patience is another thing in practising, realising not slow practice, but slow practice is terribly important but actually slow practice is more interesting and it's more difficult than fast practice because there's so much time to think about everything (Dave D4 Appendix D: 369).

Yes. Well that's more concentrating, when you have to think of all they're trying to do, what the composer has said in the music, what the teacher has told them to do. They've got to try and do it their best and not just do things haphazardly or any old way (Anne F2 Appendix F: 426).

Ways of practising

Greg and Dave both speak at length about different ways of practising.

Well, there are various things you can do. Put it into different rhythms and enough different rhythms so that every note gets some individual treatment... I'm sure I must have had people playing one hand up there on the lid and one on the keyboard so that you get this physical sensation of both hands playing but you actually can concentrate on the sound of the hand that is playing...Playing something with one finger for instance, to remove the physical sensation in terms of knowing the notes. Doing it blind so that you have no visual memory to aid you...Practising legato, staccato often provides great problems physically speaking...Dealing with the physical aspect and integrating the physical thing with the aural. Staccato in the same way with different types of practice...Also, you need to develop facility, generally speaking, and you also need to be able to play things slowly and gradually faster, finding ways of dealing with how to get it faster, how not. It would probably take me a year to explain, practice-wise! (Greg Appendix A: 307).

So it was just the kind of, the ways of practising which I talk about. This covers slow/fast practice to get very good articulation...and kind of dotted rhythm practice which I was doing must always be done with some kind of musical guidance and overall sense of direction behind it. ...the question of how you get from something slow to something fast. There were issues of fingering there...I think with that slow practice in little bits....to me the advantage of it is that when you have the moments pause, that is a moments pause to prepare ahead mentally for exactly what you're going to play next (Dave D6 Appendix D: 374).

Greg refers to the importance of practising away from the piano, a point also raised by both John and Paul.

But, if you sit away from the piano and you try to work out what this phrase is about, you think about the fingering so that when you do play it you're not going to get upset by that, you think about the sound you want to achieve and you try to create that phrase in your mind's eye and

in your ear, so that the first time you play it you will hear all the bumps and lumps that your fingers do and you'll say to yourself, "no, this isn't right, I've got to get rid of that", and already you've actually started on the right path to getting towards what the composer wants (Greg Appendix A: 306-307).

Because in that way she then hears that idealised performance which she is aiming for, and this develops the pre-hearing bit, so that when she sits down to perform, the moment she has overcome her nerves and natural reticence and shyness and so forth and begins to feel that she's at one with the piano, then that performance which she hears in the armchair will start to happen (John B4 Appendix B: 322).

I believe in strengthening the internal image of the music before it actually comes out through the fingers. That when they're practising, if it says *forte*, to try to imagine the *forte*, to try to put everything in the practising even if it doesn't actually come, even if it isn't projected at first, but to build up the intention to project it at some later stage (Paul C6 Appendix C: 351-352).

Anne emphasises slow practice:

...unless they do things slowly they can't get all the details in. There's too much to take in, like getting the notes, the rhythm, everything there in the music, you can't possibly do it if you do it at a fast speed. It also means that you're less likely to slow down in the hard bits and get a basic rhythm going from the beginning, instead of always taking the hard bits slower. So if you take the piece at the speed that you can do the hard bit, then you've got all of the piece at the same speed (Anne F3 Appendix F: 428).

Learning Outcomes

Teachers' comments on student learning outcomes can be divided into three categories: those which refer to learning in terms of musical development, be that specific skills or more general attitudes and understandings; those which focus more on personal development including intellectual, physical, spiritual and emotional

dimensions; and those which relate to personal gratification encompassing areas such as enjoyment, achievement and fulfilment.

Musical Development

In their comments on learning outcomes for particular students teachers point to the development of technical proficiency and of particular skills generally associated with the ability to play the piano including manipulative, notational and aural aspects. Ruth's comments on Charles lesson also refer to Charles' positive attitude and increased interest and motivation.

They have, I think, pianistically, that means technically, simply their ability to get around the keyboard and play more involving music, more satisfying music, has improved a lot (Paul Appendix C: 355).

...he certainly has achieved a lot if we're talking technically in terms of the wrong definition of being able to play fast and more securely...he has developed much more security and with it has come a lot more confidence (Dave Appendix D: 383).

Now that means obviously that she has found a greater ease in her playing. Perhaps she has developed technically more (Ruth Appendix E: 413).

Well, he started as a complete beginner and he is now negotiating his way round, at a faster and faster pace, all sorts of pieces...the pace of achievement has speeded up most excitingly and he is beginning to tackle pieces of music. He will now bring me a piece of music that I haven't actually helped him on, and he will have done a really good job on it. Now, I'm thrilled about that because that shows that there's an interest, there's a motivation that he's suddenly finding it's all rather exciting and it's rather rewarding...when I think of how he started with just learning the geography of the notes, in two years he has spanned quite a repertoire...his reading skills are getting better (Ruth Appendix E: 414).

...now she knows an awful lot of notes, she knows about counting, she can do more pieces every week...and her concentration is better. She can find her way around the piano and her hand position, she has now got up to fifth finger in both hands, so she's used to using all fingers (Anne F5 Appendix F: 435).

In response to a general question regarding their views on what the student learns from studying piano, the teachers also refer to more general outcomes relating to the development of an appreciation of and enthusiasm for music and music performance. They suggest that students can gain an insight into the creative artistic process, as well as an understanding of and identification with what music is about, and what is involved in playing a musical instrument and communicating through the medium of music. Their comments appear to refute the accusation that piano teachers are merely interested in developing pianistic skills and that they teach the piano rather than teach music.

One of my teachers told me "appetite comes with eating." So, the more they play the better they get, the more they want to play, the more they're motivated. So I think, if you can show somebody who comes into a lesson, how to feel good while they're practising, then they're going to build, slowly build an enthusiasm for playing that will then lead to, like a snowball, that will lead to more and more aspects coming into play (Paul C2 Appendix C: 341).

I think that by teaching them to play, I hope at whatever level, you are teaching them to perform, I think it's part of playing...They learn something, I think, about the process of creation...I mean to create a piece, what it is like to come in contact...I think they learn to appreciate the difference between bad, adequate, modestly good, very good and quite exceptional, at least I hope they do...But above all I hope they learn to get some appreciation of what music is about. Whether they're going to play or not, that is something that will last them through their lives...They learn that if you want to do something well you've really got to work at it very hard, that if you work at it very hard it's not enough, you've always got to be constantly

exploring, constantly searching, constantly probing further...I think that we can also learn something about the experience of communication, the experience of using what they can do to talk to other people, to speak through their music...(Dave D5 Appendix D: 373).

I think certain skills, co-ordination, development of listening, ear, perhaps even the beginnings of appreciation, of being able to listen to music, and some recognition of being there, some identification, some "I know about that" you know, that sort of thing (Ruth E2 Appendix E: 394).

If they get to a fairly good standard they can read music, they'll always be able to appreciate music when they're older, although I think if you drop it that you forget most things. I mean, learning to read music is something that you'll forget later on....If you get to a high standard you're learning to be creative in another way, like an artistic way. If you're only learning basic things you learn the discipline of having to do things correctly and have something prepared each week, the discipline of practising, a sense of rhythm I suppose you learn, but its not very relevant to other things (Anne F1 Appendix F: 422-423).

Personal Development

Personal development and self knowledge, including intellectual, physical, spiritual and emotional aspects, are also cited as possible learning outcomes. Other general abilities and attributes such as concentration, discipline, open-mindedness and confidence also feature as do the benefits of being involved in the special relationship which can exist between the piano teacher and the individual student. There are different views expressed on the likelihood of transfer of learning, with Paul suggesting that the ability to concentrate, and the discipline of practice, could be applied to students' school work, while John considers that the mental discipline required to play the piano well does not necessarily transfer to other areas.

It sort of integrates your personality in a way....Certainly music is a terrific help in character training and personal development, I

think....You have an opportunity to have a one to one relationship and get approval, and to kind of win approval of an adult which is rather a nice thing to do if you're a child (John B4 Appendix B: 321).

In its purest form I see the piano as a means of self development, as a tool, as a mirror to watch your personality and your whole life, you know, hopefully getting better, improving, because people can improve at the piano, I mean, it reflects all types of improvement in a person. It reflects, certainly it reflects physical improvements, posture, you can immediately hear if a person has good posture, you can immediately hear it in their sound. You can hear the breathing, if they breathe well they're going to get more oxygen and they're going to be more happy, they're going to feel better. That will also be immediately reflected in the sound that they're making. Intellectually, the ability to memorise large pieces of music is very satisfying to a lot of people and that's a mental power is being stretched, and spiritually if it's a very serious work, a great piece of music, to understand the humanity in a late Beethoven sonata is a philosophical way of developing (Paul C2 Appendix C: 340).

the kind of structure, the discipline of practising is very important, especially for the youngsters, because they learn how to organise their own time and organise their way of operating when they sit at the piano, and they learn, they develop their concentration, the ability to concentrate, so that applies to all the work that they're doing, especially in school...I think its one way to show that you're not just a brain, you've also got arms and legs and lungs and heart (Paul C2 Appendix C: 341).

...at the most modest level of teaching, I think if we teach a child to perform and they do perform, they actually learn something about themselves and they learn a certain confidence...I think you are teaching them quite a bit about themselves...They learn a world of emotion, I think, because sometimes the emotion, say in that Liszt there, is an emotion which must surely be far outside the emotional cognisance, the emotional experience of someone of fifteen. Certainly, the kind of "painful" music, one hopes it's outside anything they've encountered...I hope they learn open-mindedness. I hope they learn that in whatever

they do there's this balance between inspiration and discipline, the one without the other is, is never going to get more than half-way really...and I think learn perhaps that they've got a talent, at whatever level, that perhaps they didn't know they had...They can learn to appreciate themselves by knowing they've done something better now than they ever did it a year ago or two years ago...I think sometimes with music you do realise that you actually are doing something which is at quite a different level to whatever you were doing before, so many things have grown (Dave D5 Appendix D: 373).

...working closely with somebody, the teacher, which is a very important relationship, so that also is another experience on a human level (Ruth E2 Appendix E: 394).

Personal Gratification

John, Paul, Ruth and Anne all refer to the sense of enjoyment, pleasure, achievement, accomplishment, fulfilment, progress, mastery and excitement which one can get from learning to play the piano. However, both John and Anne question whether or not it is a source of enjoyment for all children, pointing out that learning the piano is a struggle for some children, and observing that some are attending lessons only because their parents send them.

I don't always know. It's just a sense of achievement in playing what must be a rather difficult instrument. On some level they must get a lot of enjoyment from it, but I don't think they could say what it is and I probably couldn't say what it is, but there must be some psychological, some musical deep thing that they're getting from it. Goodness knows why sometimes (John B4 Appendix B: 320).

And there are other people...they do it only for their own pleasure, as a hobby...they're just making a daily progress or a weekly progress is enough for them, and that they can actually notice that progress and hear that progress from week to week and feel like they're accomplishing something (Paul C@ Appendix C: 340).

..he's suddenly finding it's all rather exciting and it's rather rewarding
(Ruth Appendix E: 414).

A sense of accomplishment, and not all of them enjoy it, I have to say.
Some of them are sent to lessons. But when they do well most of
them do enjoy it. They like when they get a good mark in their exam
or they do well in their competition they've sort of forgotten all the
hours that they had to spend practising that they didn't like (Anne F1
Appendix F: 422).

PART 4

REFLECTIONS AND CONCLUSIONS

CHAPTER 7

INTERPRETATION AND DISCUSSION

Summary

The Teacher Thinking and Teacher Knowledge paradigms provided the starting points for this study, pointing to the importance of exploring teachers' theories and beliefs, drawing attention to Shulman's concept of "pedagogical content knowledge", and identifying "what is to be learnt" and "how it is to be taught" as important foci for research. A review of the piano literature identified an emphasis on the content of piano teaching rather than the process, revealing certain contradictions and tensions between "technical" and "musical" issues, pianistic skills and musicianship, "scientific" and "artistic" approaches, "methods" and individual needs, general principles and individual perspectives, physiological and psychological aspects, observable features and inner processes, pianistic outcomes and learning activities, didactic material and repertoire, and tradition and innovation. An examination of related research on music teaching drew attention to aspects of teacher behaviour and instructional approaches and pointed to the focus on teacher effectiveness, highlighting the non-theoretical approach adopted and the failure to relate empirical work to a conceptual framework. In view of this limitation, Swanwick's model of musical criticism and the related spiral of musical development were put forward as having the potential to provide an interpretative framework for this study. It was pointed out that Swanwick's theory appears to have relevance for both musical and pedagogical issues, relating in this way to Shulman's concept of pedagogical content knowledge and to issues dealing with "what is to be learnt" and "how it is to be taught". Attention was drawn also to the way in which the apparent contradictions in the piano literature, represented by the binary opposites outlined above, resembled the dialectical relationship which Swanwick claims exists between the right- and left-hand sides of the spiral.

The qualitative methodology adopted was outlined and the research process, which involved both observations and interviews with six piano teachers, was described. The six teachers who participated were chosen to represent a range of piano teaching contexts and included private teachers, College/Conservatoire teachers and teachers teaching on a one-to-one basis in schools. The teachers were observed over a period of time in a range of settings, teaching students of different ages and stages of development, and working on pieces at varying stages of preparation. The lessons were videotaped and seven representative excerpts chosen for each teacher, around which the subsequent interviews were focused. The interviews were recorded and transcribed. The data were subjected to a process of data reduction and were organised and categorised initially under the three broad categories of music, music teaching and music learning, with subcategories emerging under each of these three main headings. The categories and subcategories were derived both from the literature and from the teachers' reflections, as well as from Swanwick's model of musical criticism. In an effort to 'give voice' to the teachers involved, extracts from the interview transcripts were used to illustrate the range of views expressed and to give insight into the various musical and pedagogical issues arising from the teachers' interpretations of the transactions.

The section which follows considers the emerging issues first in the context of the interpretative framework provided by Swanwick's theory. While a previous chapter considered the dimensions of musical criticism from a vertical viewpoint, dealing with each level separately, this section takes a more holistic approach and sets out to consider the relationships between the various levels. It also explores the teachers' theories and beliefs about their teaching in the context of the Swanwick spiral which includes both vertical and horizontal dimensions and addresses both musical and pedagogical issues. In particular it draws attention to the theoretical paradigms of 'instruction' and 'encounter' as described by Swanwick, and to Swanwick's concept of the teacher as musical critic and musical model, with the former representing the

premise from which teachers conduct their teaching and the latter referring to the praxis itself, to what the teachers actually do to achieve these ends.

This chapter also considers the teachers' interpretations in the context of teacher thinking and teacher knowledge and explores the implications of the study both for music education and for research in the area. The concern is not with making generalisations but with the distillation of ideas emerging from the data and, in this way, the study aims to be suggestive rather than prescriptive.

The Dimensions of Musical Criticism

In describing the subject matter content of these piano lessons in terms of Swanwick's dimensions of musical criticism (Materials, Expressive Character, Form and Value), it should be pointed out that the intention has not been to 'label' or categorise each transaction, but rather to provide an orientating framework in which the content of the lessons can be discussed. To argue to the contrary would be to deny the complexity of the process. As will be evident from the teachers' comments, the excerpts are rarely conducted exclusively at any one particular level. There is evidence of teachers moving between levels as in Charles' lesson on Schoenberg (Dave D2) where Dave explains how he was concerned with getting the details correct and getting Charles to feel "comfortable", while also referring to the character of the piece with its "neurotic soul searching intervals". Similarly, Karen's lesson on Granados, which was referred to above in the context of the value level, also reveals Ruth correcting a wrong note and sorting out some pedalling as well as making explicit reference to expressive character. In John's lesson on Chopin's F major Ballade (Paul C6) Paul can be observed focusing on notes, expressive character and form, moving between the levels throughout the lesson.

It should be pointed out also that while the different layers of musical engagement have been dealt with in a particular order for the purpose of this analysis, in the

context of the piano lesson it would appear that there is no preordained order in which teachers address these matters in working with the student on a musical piece. In using the layers of the spiral to describe childrens' musical development Swanwick refers to the cumulative nature of musical development. There would appear to be general agreement amongst this group of teachers on the fundamental importance of 'the basics' in learning to play the piano and of the need to develop a sound technique and 'good musical habits' from the beginning stages. However, it would appear that in learning a musical piece, while mastery and control of the materials level is seen to be a prerequisite for expressive character, form and value, this does not mean that in approaching a piece for the first time the teachers necessarily start at the materials level and work upwards through the upper levels. There is evidence in the excerpts of both holist and serialist approaches with teachers and students adopting both 'top down' and 'bottom up' strategies.

For example Ruth's approach with Cynthia when introducing the Brahms Capriccio (Ruth E2) is very different from Alan's first lesson on the Dussek Sonatina (Ruth E1). In the former Ruth approaches the piece from the value level, trying to give Cynthia some feeling for Brahms' style, for the character of the piece, conveying in the process her own love of and feeling for the music. In working with Alan, Ruth focuses on a technical detail, the Alberti bass that may cause a "problem" at a later stage. Similarly, in Mark's first lesson on Rachmaninov, Greg (Greg A2) focuses on helping Mark get "the feel and the mood" of the piece, whereas in working on the Chopin G flat Study for the first time (Greg G3) he is more concerned with technical matters such as Mark's hand position, finger action and posture. Anne's approach in Mary's first lesson on the Handel Allemande (Anne F4) focuses on working out the trills and getting the correct notes in the correct time. While Dave stressed such detail in Charles' introduction to Schoenberg, he also emphasised the sound and the "neurotic soul-searching intervals" in relation to the expressive character and the style (Dave D2).

In the same way as there is no preordained order in which teachers address materials, expressive character, form or value, there would appear to be no hierarchical dimension involved either. It would seem that teachers enter at the level they consider to be appropriate in the context of a particular lesson with a particular student on a particular piece. Teachers' views on what is appropriate would appear to be influenced not only by the student's performance and by their own views on the demands of the particular piece, but also by their knowledge and experience of previous teaching and learning which may have taken place on the particular piece. As was illustrated above, teachers draw attention to previous lessons pointing to how the transactions featured in this study are not isolated 'one-off' happenings but are part of an ongoing process of teaching and learning. Thus, in trying to interpret these excerpts it is important to bear in mind the teacher's knowledge of the wider context within which each transaction is occurring.

The piano literature focuses on musical elements such as rhythm, harmony, tempo, dynamics and sound, and these teachers can be observed addressing these areas. However, as has been pointed out above, the important questions relate to the level at which specific issues are addressed, the manner in which they are addressed and the purpose behind it. It could be argued that in trying to differentiate between levels one is concerned with, to use Swanwick's terminology, "qualitative differences rather than quantitative shifts" (Swanwick, 1988a:151). Thus one finds Ruth engaged in trying to develop Colin's rhythmic skills, focusing on how to count long notes (Ruth E4), while in working with Cynthia on the Brahms Capriccio she is drawing attention to the "lovely sort of rocking effect" of the triplet rhythm (Ruth E2). At another level Dave refers to the "natural rhythm of the music" during Janet's lesson on Mozart (Dave D3), later drawing attention to the importance of "the rhythmic flow, the rhythmic continuity" and stressing that "rhythm must be something that goes forward".

Similarly, in focusing on sound Anne works on the balance between the hands with Jim (Anne F7) while Dave emphasises the importance of "quality" of sound rather than volume (Dave D7) and tries to make Mari aware of the importance of "a 'sound image' in performance which is so dramatic" (Dave D2). Paul explains how one can vary the sound within a phrase "in order to have it make sense, to bring out the structure" (Paul C6), and Greg points to the need to "find your own sound, your own way of dealing with it, your own way of interpreting any piece..." (Greg Appendix A). These examples have focused on rhythm and sound but there is similar evidence in the excerpts of qualitative differences in approaches to matters such as tempo, harmony, phrasing, articulation and dynamics.

An analysis of the videotaped excerpts and the interviews reveals why it is so important to explore these excerpts with the teachers themselves. Because the focus of the teaching is often implicit rather than explicit, teachers may sometimes appear to be working at one level but may be aiming towards a different level. Thus Ruth remarks how her work with Alan on the Alberti bass was undertaken so that Alan might become "comfortable" with the left hand and with the harmonic changes "so that he can express himself with the phrasing in the right hand, the cantabile phrasing in the right hand" and be "released to be expressive" (Ruth E1). In this particular instance Ruth can be seen to analyse at the manipulative level in order to achieve expressive ends. Commenting on her work with Lena on basic technical things including the slur "floating off and getting the first note louder and the second note softer", Anne remarks how it can be seen as "a sort of precursor of playing with feeling...the beginning of playing expressively" (Anne F6).

The reverse would appear to hold also, with teachers indicating how they address the problem of technical control by approaching it from the upper levels. Thus the 'technical'/'musical' distinction referred to in the context of the piano literature often becomes somewhat blurred. Here one thinks of Paul's approach with John in his

lesson on the first movement of Mozart's Concerto in E flat. In this lesson Paul can be observed working on details of technique concerning fingers, thumb, arm etc., explaining how the sound is initiated not through the hand but through the musical feeling inside. Paul argues that the musical feeling brings out the subtlety of the technique in that what the hand is doing is "as a result of a way of playing Mozart, not as a means of producing the Mozart" (Paul C4). Thus he would appear to be approaching technique and sound production, not from the materials level but through the upper levels. Elsewhere Paul argues that "there is no such thing as a technical problem that cannot be solved in a musical way" (Paul C4).

Greg's reflections on Gordon's lesson on Schumann (Greg A4) provide another example of the interplay between the different dimensions of musical criticism, pointing to how different levels can be both the cause of and the solution to various problems. Here Greg describes how he was trying to get the "musical thing" right, observing that "there was possibly a technical reason for it going wrong and being too heavy or whatever, but I thought I'm not going to get it lighter if I keep on talking technique so I'm going to try and get him to just be able to do it first", emphasising that while Gordon has many technical problems, "he listens", and that as a result it ought to become physically easier for him (Greg A4).

The 'technical'/'musical' tension is illustrated also in Dave's reflections on Michael's second lesson on the Liszt Petrarchan sonnet. When asked for his immediate reaction he responds as follows:

I think my immediate reaction is the last question, "what's technique?"
Actually, I don't know were we working technique or music there, I don't know, but a lot of it was technique. But it was the exact opposite end of the technical spectrum from working those fast runs and the kind of double thirds that we were the previous time (Dave D5 Appendix D: 15).

Instruction or Encounter?

As was outlined in Chapter 2 Swanwick discusses approaches to music teaching using the concepts of "instruction" and "encounter", referring also to the role of intuition and analysis in the transaction. He equates instruction and analysis with the right-hand side of the spiral and encounter and intuition with the left-hand side, suggesting that the two sides of the spiral should not be seen as opposing, and arguing that there is a dialectical relationship between instruction and encounter, intuition and analysis.

While Swanwick depicts instrumental teachers trying to take students up the right-hand side of the spiral, these teachers' comments portray piano teaching as a practice which can encompass both sides of the spiral and includes instruction and encounter, intuition and analysis. The transaction is more complex than is perhaps always appreciated, and that which can be observed does not necessarily give the full picture. It is true that teachers are concerned with developing skills and stylistic awareness and with inculcating 'good musical habits', but there is also evidence of a concern revealed in the teachers' comments for the individuality of each student, for personal responsiveness, for imagination and for personal communication and projection in performance.

There is evidence of teachers working at the materials level and there is a concern for the literacy and fluency referred to in the piano pedagogy literature, particularly at the early stages. One of the criticisms of instrumental teaching is that it is not always 'real' music teaching or 'musical' teaching, and that it has a narrow focus on manipulative and notational skills, with an emphasis on producing 'technicians' rather than 'musicians'. In this context Swanwick suggests that "for the instrumental player, sensitivity is frequently obliged to go underground in deference to the

acquisition of skills at a rate that exceeds the growth of musical understanding" (Swanwick, 1992b: 21). However, it is important to note that the teachers refer to the importance of notational and manipulative skills in the context of equipping the students with the means necessary to explore the more expressive, "musical" aspects of performance and "releasing" them to be expressive. Skill development is seen as a means to a musical end rather than as an end in itself and 'technique' is often portrayed, as it is in the piano literature by writers such as Matthay and Godowsky, as an all-embracing term which encompasses everything involved in expressive playing. It is important to note also that, in the context of this study, technical skills can be seen to be developed, not in isolation from musical works but through, to quote Matthay, "Actual real Music".

Swanwick points to how the use of notation has had a strong influence on instrumental teaching, arguing that it can have value only if it is centred in an aural context. He argues that in much music-making notation is no longer essential, and warns against a tendency for the practising pianist to "bark at print" (Swanwick, 1994a: 157), that is to read and play an instrument without musical meaning and understanding. The teachers in this study appear to regard such skills as enabling factors in the learning process. In stressing notational and manipulative skills, they point to the importance of student autonomy and suggest that the acquisition of skills "frees" the student to be expressive. In the same way as Swanwick suggests that there is a cumulative element involved in musical development, so do these teachers argue that expressive playing and personal responsiveness are dependent on having confident mastery of the materials level, thus explaining the importance of developing 'the basics' and 'good musical habits'.

The distinction which Swanwick makes at the level of expressive character between the vernacular and the personal is evident also in the teachers' comments which point to the importance of both stylistic conventions and personal responsiveness. This

distinction is similar to the different notions of 'interpretation' in evidence in the piano literature, where there are references to interpretation in the context of the development of musicianship, analysis and an understanding of style, and interpretation defined in terms of intuitive response and 'artistry'.

All the teachers acknowledge the centrality of the personal, individual, intuitive input in performance. For example, Dave points to the importance of respecting the composer's intentions and of conveying an understanding of style, but suggests that this is not enough, arguing that performance "also tells you a great deal about the person who is playing". Ruth describes how expressive communication is conveyed through aspects of performance such as the sense of musical line, the shaping of phrases, the touch and the gradation of tone but refers also to the "emotional response" inside. Anne suggests that the personality of each child comes out in their playing while John points out that although a child may 'imitate' what the teacher does, 'interpretation' comes from something inside and involves an intuitive response. Similarly Ruth considers that while the student may distill ideas from guidelines given by the teacher, the final interpretation of a piece rests with the individual performer, and she points to the importance of getting students to use their imagination and draw on their own experience. Both Anne and Greg stress the importance of inherent 'musicality' and talent, arguing that while students can be taught to sound expressive by grading phrases or making a nice sound, it will be obvious if there is no intuitive musical response.

In discussing form in the context of the spiral Swanwick distinguishes between the speculative and the idiomatic modes. With regard to form, the teachers' descriptions of their practice suggest that in the same way as the performer does not always think about form when playing, the teachers do not always teach directly for form and do not necessarily make any direct reference to form in the course of the lesson. Yet their concern for form is revealed in their observations on how they were focusing on

the "shape", "direction" and "momentum" of the music and their search for continuity and contrast, unity and variety. The piano pedagogy literature refers to the importance of students understanding the form and structure of the pieces they play, stressing the intellectual dimension and the ability to analyse a musical piece and describe the form in terms of sonata form, fugue, etc. In terms of the Swanwick spiral this approach to form is firmly rooted in the right-hand side and can be equated with 'instruction'. The teachers' comments suggest that they see themselves approaching form through the piece, concentrating at the micro level on the individual musical gestures and the relationships between them, in order to convey the overall structure. While the emphasis is on the global aspect of the piece it would appear that a feeling for form and structure 'emerges' from the chaining together of the individual expressive gestures. The focus on form is often implicit rather than explicit, with teachers drawing attention to unifying features such as melody and rhythm and contrasts in terms of mood and character. Thus the speculative and the idiomatic both feature, with a concern for the identification of stylistic features as well as the recognition of the effect of the element of "surprise" or, to use Dave's term, "shock", and also an emphasis on the role of the imagination in drawing together the constituent parts into a whole.

The musical focus in these transactions is not always explicit and visible and, as some of the teachers point out, there are important aspects of performance such as projection and communication, relating to personal responsiveness, which the teacher cannot teach directly but can only teach towards. As with form, teachers do not teach directly for value. Swanwick has argued that "meaning for" cannot be taught, a view which is echoed in the piano pedagogy literature (Matthay, Waterman) and also finds resonance in the interview data. However some of the teachers' comments suggest that teachers can have a role in facilitating the growth and development of the individual, personal and more subjective aspects of performance by "encouraging", "guiding", "releasing" and "stimulating the imagination", as well as by modelling

value through their own responsiveness and by their attitude to and 'passion' for music and performance.

It has been argued that instrumental teaching emphasises skill development and idiomatic conventions and leaves little room for intuitive response from the student. However, I would suggest that if one takes a more holistic view of the instrumental teaching-learning transaction and looks beyond its merely observable features, there can be a strong commitment to the subjective, individual, personal dimension. It is important not to confuse 'means' with 'ends'. It has been argued above that there is evidence of both instruction and encounter in these transactions and I would suggest that, contrary to the view which portrays instrumental teaching as being firmly embedded in the right-hand side of the spiral, the data suggest that there is a dialectical relationship between left and right, between instruction and encounter, intuition and analysis. It would appear that teachers focus on skills and idiomatic conventions in order to facilitate and promote personal responsiveness and ultimately value and meaning, an approach which is in keeping with Swanwick's view that analysis "nourishes intuitive insights" (Swanwick, 1994a: 40).

The teachers' descriptions of their own pedagogical strategies also raise issues relevant to a discussion of Swanwick's concept of instruction and encounter. In this context the concept of 'instruction' conjures up a teacher-directed transaction while 'encounter' implies a more student-centred approach. The teachers' portrayal of the roles of teacher and learner suggest that, rather than a commitment to behavioural objectives, programmed learning or direct instruction, these teachers tend to adopt a more reactive role which takes account of the teaching and learning context and particularly the needs of each individual student. For example, Paul explains how the format and conduct of the lesson "...completely depends on the different student and the different piece", while Dave comments on how he hopes that he teaches all his students differently because "they are all different people". Ruth also refers to how

she cannot work in a programmed way, stressing the need to treat each student as an individual and observing how each student has a different way of working. Anne also observes that "they're all totally different and they respond in a different way". It is interesting to note, bearing in mind the discussion in the piano literature of the role of "method", and Swanwick's association of graded methods with instruction, that none of these teachers claim to adhere to any particular method of teaching or 'school' of piano playing.

The role of 'instructor' involves imparting information and skills and these piano teachers can be observed in this role. However, there is a distinction made in the interview data between 'objective' elements which can be 'taught' through telling or showing, and more subjective elements where the teaching-learning process appears to be more complex, less direct and often less observable. Thus Paul explains how "some of it you can just tell them, 'oh this is wrong, do it like this'", but stresses that he does not believe in imposing an interpretation and avoids giving subjective views, but rather gives "practical suggestions" which allow the students to come to their own decisions, observing that "there are methods that you can use to help the student reflect on the music". Greg makes a distinction between "physical" and "musical" issues, explaining that he does not mind "telling" students in the context of physical movements where "you're not actually interfering with the music necessarily". He points out however that he does not want to "inflict a view", and tell students "this is the way this should be played, this is the way this phrase is". In a similar way Dave describes how one can teach certain things such as where middle C is and how to move the fingers in a certain way, and points to how teaching can involve a certain amount of "correcting" things that are "wrong". However, he comments, "I would like to believe that, on the whole you're more to do with educating", explaining that educating means to 'draw out' and going on to describe how he sees the teacher's role as "trying to expand their horizons, both physically and musically". John also refers to this concept of "drawing out", referring to the verb "educare" and explaining

that he tries to "tell them the minimum possible". Anne describes how she would normally get students to work things out for themselves while Ruth comments on a particular instance where she was trying "to promote some initiative and a little more thinking about the music from herself". I would suggest that these observations illustrate how the transactions include both instruction and encounter.

These examples show also how teachers regard their role. It is interesting to consider these teachers' descriptions of their role in relation to the concepts of "classification" and "framing" discussed by Swanwick in the context of instruction and encounter. It can be argued that there is strong classification in the piano-teaching transaction in that the teacher generally chooses the repertoire and materials to be studied, but it could be argued that the approach is individualised in that specific pieces are chosen with particular students in mind. It is also important to note that while what is to be studied can be defined by the teacher, it is not possible to predict what exactly will be learned. Similarly, with regard to "framing" or the organisation of teaching and learning, in one way it might appear, on the surface, that the lesson can be relatively teacher directed, but one needs to take cognisance of the role the students play as they actually engage with the musical work. Each individual engages with the music and the learning situation in his/her own way and it appears that the teacher's approach is very much dictated by the individual context and in particular by the individual student's response. It might appear that there is little dialogue or discussion in these transactions, and this is one of the criticisms often raised in relation to instrumental teaching, with the suggestion being made that private instrumental lessons are highly 'teacher-directed' or strongly framed, rather than 'student-centred', which implies weak framing. In reflecting on these episodes and on the teachers' own observations I am inclined to interpret the situation differently. One of the important differences between music and other subjects relates to the non-verbal nature of the subject. While "feedback" from students in many other subjects is presented in a primarily verbal form, piano students' responses and ideas about the

music are often presented through the medium of the music itself, just as teachers' ideas are often presented through demonstration and playing. Thus, I would reject the idea that there is no sense of dialogue, and would argue that 'dialogue', in the context of these cases of piano teaching and learning, can be described in terms of a continuous interaction which involves musical performance as well as verbal discourse, in the course of which the teacher communicates both verbally and non-verbally while the student's contribution is more often non-verbal than verbal. Thus, in considering concepts of encounter and instruction, I would argue that it cannot be assumed that because of the lack of verbal input on the part of the student that the piano teaching-learning transaction is always teacher-directed. Indeed, bearing in mind how the teachers' observations emphasise the reactive and individualised nature of their approach, I would suggest that the transactions would often appear to be student-centred.

In explaining their use of various strategies such as description, questioning and demonstration, the teachers' comments point to how they see themselves as having a wider brief than that of 'instructor'. In the context of demonstration reference is made to: providing students with both physical and aural images, appealing to their imaginations, allowing them to experience the sound and appreciate different sound qualities; demonstrating ways of thinking, the process of exploring sound and approaches to practice; presenting the mind with different possibilities, getting the student to listen, to compare, to try different ways and to experiment and explore for themselves. The point is made that demonstration does not necessarily lead to direct imitation and that in the end students must make their own decisions. To quote Greg: "There's no good copying this one or that one or me. You must find your own sound, your own way of dealing with it, your own way of interpreting any piece...".

The use of description is depicted as being particularly helpful in giving students insight into aspects of character and mood and in trying to get them to think in terms

of expressive character in their playing, while imagery and analogy is used also in connection with the physical movements and states involved in playing. Reference is made to how imagery can "evoke" something in a child, to the importance of fantasising and establishing mental images of the music, and to the need to promote the imagination and in particular to "stimulate the imagination in terms of emotion". It is suggested that the imagination can be stimulated also by getting students to think "in bigger terms than the piano", by describing other musical works and relating piano playing to other instruments and voice, as well as to the other arts. This is seen as a way of "opening them out" and extending their musical horizons. This emphasis on cultivating the imagination relates very much to the left-hand side of the spiral and is associated more with notions of "encounter" and "intuition" than with "instruction" and "analysis".

In a similar way, in relation to the use of questions teachers refer to how, in addition to having diagnostic functions in establishing students' understanding and in ascertaining particular physical problems they may have, questioning makes students think and listen and helps to develop a more analytical and self-critical approach, once again pointing to the students' active involvement in their own learning. In their listening also, teachers appear to listen on different levels, reflecting the two sides of the spiral and, in a certain way perhaps reflecting issues relating to both the musical work itself in terms of its style and character as well as to the individual characteristics of the student's performance. On the one hand the teachers refer to listening for "the specifics", "the details", "the tiniest little nuance", "basic musical elements", while on the other hand there are references to listening to "a general impression", "a general outlook towards the piece they're playing or towards their playing in general", "whether it sounds as though it's projecting something or whether she's playing it to herself".

In discussing 'instruction' and 'encounter' in the context of piano teaching it is

interesting to note how teachers refer to the problem of knowing when to 'interfere' and to the difficulty in getting a balance between 'discipline and inspiration'. John emphasises that the piano teacher "has got to learn to shut up, has got to learn to be quiet and listen to his pupil playing", pointing also to how Clare's performance (John B4) was "just too good", how he "didn't want to spoil anything", and observing, "I'm aware that if you say things especially when they're so near to performance that you can spoil it with just one word...". Greg also points to the danger of teachers interfering all the time, while Ruth suggests that "it is important not to get in the way", and Dave observes how "it's very bad to jump in too soon", arguing that students should be given an opportunity "to show you what they want to do". Dave also refers to the difficulty in knowing "when to break off at a certain point and when to go on", and in a similar way Ruth poses the question "when do you leave go of the specific in order to get the overall performance?". The tension between intuition and analysis, instruction and encounter is evident also in John's observation that in trying to get Sandra to "slow down and think about things...in some ways it interferes with her natural flair, the way she wants to do things...". In a similar manner, Dave talks about the need for Michael to learn that one does not bring the same expressive quality to every piece, commenting on the importance of developing this aspect of his playing "without inhibiting his musicality".

The strategies referred to above and the teachers' descriptions of the rationale behind their actions draw attention to the nature of the student's role. The teachers' comments on the role of the learner and on the learning process portray learning as a complex activity demanding an active involvement from the student which includes aural, physical, visual, intellectual and emotional dimensions, and involves the student continually making choices and decisions. In the same way as what is learned is not always obvious and straightforward in instrumental teaching, so too is learning itself a complex process. The teachers suggest that learning outcomes are not always evident at the lesson, and that learning is a long-term process. Reference

is made to how students are not always aware of what is being learned in that they often "absorb" and internalise what is to be learned over a period of time, developing a "taste" for ways of doing things, with learning happening, it is suggested, through a process of "osmosis". This is interesting in light of Swanwick's use of this term in describing "intuitive" knowledge and the nature of musical "encounter" to be found amongst the Venda tribe and also in relation to the group instrumental situation (Swanwick, 1994a: 151).

Teachers' comments on student ability and its effect on the learning process also draw attention to the roles of both intuition and analysis in learning to play the piano. For example, Paul describes James as being "deeply, deeply musical inside" but "a little bit less gifted for being actually able to move his fingers fluently...". In contrast, Dave finds it somewhat frustrating that although Mari "plays the instrument so well", there's "a certain inhibition about really performing or really kind of getting to grips with it...".

In the same way as Swanwick points to the need for students to take charge of their own learning (Swanwick, 1994a: 159), a number of these teachers refer to the responsibilities of the learner and, in this context, there is a particular emphasis placed on the role of practice and the need to teach students how to practise. Teachers' views on practice encompass many of the ideas encountered in the literature such as the importance of repetition, varied practice, practising away from the piano, dividing the piece into smaller sections or distributed practice. Swanwick might argue that such an approach is firmly rooted in the world of instruction and analysis (Swanwick, 1994a: 128). The argument can be made that the tension between intuition and analysis can be observed in the practice room also, with students engaging in slow practice, taking out sections and practising hands separately but also attending to sound quality, to musical shape and phrasing, and to the piece as a whole. None of the teachers portrays practice as a purely mechanical exercise and

they stress the need for varied practice, a point also made by Swanwick who explains how variable practice has been shown to be important in *schema* formation (Swanwick, 1994a: 145). The role of listening and thinking is stressed by the teachers, as is the importance of the musical image (and particularly the aural image), as a motivating factor. The importance of student attitude and motivation is highlighted, with practice portrayed as an endeavour demanding, not just careful attention to detail, but high levels of concentration and commitment at a musical level, and a willingness to explore and experiment.

In considering the teachers' comments on learning outcomes one is reminded of the distinction made in the piano literature between pianistic skills and musicianship and also of Swanwick's reference to the concept of "teaching music through an instrument, not just teaching the instrument" (Swanwick, 1994a: 144). In addition to referring to specific pianistic skills, a number of the teachers also refer to the more general concept of "appreciation". Learning outcomes are seen to extend far beyond specific skills, specific ways of practising or the performance of specific musical works, and are concerned on a wider level with ways of thinking and exploring and with initiating students into the musical discourse. There is an emphasis also on teaching students how to learn, "to work on their own...to develop on their own", to have "confidence in performance, with some freedom of thought". The teachers stress the importance of student independence and autonomy and point out that one of their main objectives is to make themselves redundant, in line I would suggest with Swanwick's notion of "freeing" the student from the teacher (Swanwick, 1994a: 159).

From the observations above it would appear that the teachers perceive that there are elements of instruction and encounter involved in the piano teaching transaction and that they are not merely concerned with taking students up the right-hand side of the spiral.

The Piano Teacher as Musical Critic and Musical Model

The two theoretical paradigms of instruction and encounter provide a framework within which to consider and discuss how teachers think about their subject and their teaching, and to interpret the premise from which they operate. Swanwick's concept of the teacher as musical critic and musical model provides an interesting means of considering teachers' explanations of the praxis itself, of what teachers actually do to achieve the musical and pedagogical ends referred to above.

The teachers' comments give insight into the meaning of critic and model in the context of piano teaching and to the relationship between musical criticism and musical modelling. One of the problems in discussing criticism and modelling is related to the interpretation of the terms themselves and the problems arising when criticism is equated with verbal behaviour and modelling with non-verbal behaviour. The teachers' comments suggest that the relationship between criticism and modelling is a complex one, operating at many different levels, and they show that critical judgements are communicated in different ways just as musical models are.

It is true that teachers often present critical judgements on a student's performance through the medium of words, but it would appear to be equally true that critical judgements are operating every time a teacher demonstrates by playing or other non-verbal means. These critical judgements are made explicit through verbal discourse or 'telling' but are implicit in the 'showing', in the model provided by the teacher. As Swanwick, drawing on Polanyi, argues, "telling may include showing; not all communication will be through the spoken word" (Swanwick, 1988a: 131). In a similar way, it can be argued that while teachers may engage in both "telling" and 'showing', 'the showing is also in the telling', in that verbal discourse can, to a certain extent, provide a model of piano playing and of approaches to performance, as well as a model of how to conceptualise and think about music. On a different level of interpretation, teachers can be seen to 'model' verbal discourse relating to music,

musical performances and musical pieces. Similarly, they 'model' musical criticism itself by verbal and non-verbal means, and by their overall approach to musical performance they provide a model of the performer and of the process and the practice of music-making.

Swanwick suggests that "modelling in teaching is surely self-evident and needs very little in the way of explanation" (Swanwick, 1992a:31). The literature on instructional approaches in instrumental music teaching tends to associate modelling with teachers' intentional use of demonstration and draws attention to the effectiveness of teacher demonstration followed by student imitation. In considering the teachers' explanations of their practice I would suggest that the issue of modelling is perhaps more complex than some of the literature might indicate, that modelling encompasses more than teacher playing, that it is not always intended that demonstration should lead to imitation, and that imitation itself is a complex cognitive process involving analysis and selection.

There is evidence of demonstration in these teaching episodes. The teachers play in order to illustrate various aspects of performance, and demonstrate a range of issues covering the four dimensions of musical criticism and relating to both musical processes and products. Some of the teachers draw attention to how, in addition to demonstrating "specifics" they are also demonstrating by their whole approach, on a more general level, ways of thinking and exploring, and ways of approaching practice and performance. There are varying views expressed on the role and function of demonstration in general and various rationales provided for specific instances. The literature emphasises the importance of providing 'correct' and 'appropriate' musical models which students can imitate, and there is evidence of this approach in some of the videotaped lessons and the teachers' reflections thereon. However, some of the teachers take a wider view at times, explaining that they demonstrate in order to provide a model with which students can compare their own

playing, to make students aware of various possibilities open to them, to draw attention to particular musical characteristics. Again there is little consensus. For example, Paul emphasises the importance of demonstrating sound so that students can actually "experience the sound" while Greg refrains from demonstrating a lot because of a fear that students may try to copy his sound or imitate him musically. There are also varying viewpoints expressed on the effectiveness of demonstration, and on the value of direct imitation. It is pointed out that while some students may respond immediately it does not work for all students all the time; that students do not always hear what the teacher is trying to communicate; that young children will not always listen and that the memory of sound does not last very long. The point is made that while demonstration-imitation may produce quick results in the short term, an ability to 'reproduce' does not necessarily imply that the students understand, and it is suggested that in terms of long term learning students will remember better if they discover it for themselves.

The teachers' comments on demonstration and modelling raise a number of important issues similar to those discussed by Schon who argues that a close examination of modelling suggests that "the obviousness of imitation disappears", describing imitation as "a process of selective construction" (Schon, 1983: 108). Teachers sometimes demonstrate specific elements and explain how students do not always grasp what they may be trying to demonstrate. This is not surprising if one considers the complexity of the process of performance. As Schon points out, the features of the performance to be reproduced are not given with the demonstration and the student can attend to a multiplicity of elements relating to both the process and the product of performance. Swanwick also points to this element of choice with regard to what is to be imitated, arguing that " 'copying', 'imitating', are themselves acts of analysis where we sift out certain elements for attention - those things we want to emulate" (Swanwick, 1994a: 155). In focusing on the product and providing a model with which students can compare their own performance, the teacher is

actually encouraging students to explore and experiment, to investigate different possibilities in the process of finding their own way. In relation to the problem of students being able to reproduce without necessarily having any understanding, Schon draws attention to what he calls a "suspension of disbelief", suggesting that by imitating aspects of the process students actually experience what the process is like, "internalising" it, and by reflecting on the experience itself meaning and understanding will follow. As was pointed out in the previous section, a similar idea is put forward by a number of the teachers who suggest that students "absorb" and develop a "taste" for ways of doing things, and may not always be aware of what they are learning, with learning, it is suggested, occurring through a process of "osmosis".

The videotaped excerpts reveal that, in addition to demonstrating by playing, some of the teachers (in particular Paul and Dave) use quite a lot of physical "gesture", similar to that of a conductor, and also clap, hum, sing and use other non-verbal approaches in their teaching. Conducting has been defined as "a specific repertoire of physical gestures used by the teacher to elicit musical responses during instruction or performance" (Baxter and Stauffer, 1988: 53). Conducting is one form of modelling and is discussed in the literature in the context of the ensemble instructional setting rather than the individual lesson. I would suggest however, that the use of gesture in some of these piano lessons can be described in terms of "conducting". In this context it is important to note the distinction which can be made between purposeful acts on the part of the teacher and involuntary, unconscious behaviour such as was observed in John's use of gesture. The teachers comment on how physical gesture can reflect musical movement and sense of phrasing as well as convey 'feeling'. They also draw attention to the "liberating" effect of such gesture, pointing out that it can contribute to the general feeling of "excitement" and help students "release" it all. Here again there is no consensus on the question of effectiveness. It is observed that students claim to find it helpful, but questions are raised as to whether some students

might find the approach "overpowering", whether it takes the initiative away from the student, and whether students are actually aware of teachers' use of gesture.

The research literature on rehearsal behaviour refers to the positive effects of "teacher intensity" and "magnitude of teacher behaviour", linking it with words such as "excitement" and "enthusiasm". I would suggest that teachers' use of gesture, conducting and other types of non-verbal behaviour, be it conscious or unconscious, as observed in some of these piano lessons, contributes to the level of teacher intensity. It might be expected that the music lesson would be a situation involving a high level of intensity because of the nature of the subject itself, and because of the direct and immediate nature of the one-to-one student-teacher interaction. The impression one gets from some of these lessons is, I would suggest, of a "highly charged" situation. Some of the teachers were not always aware of the extent of their gestural behaviours and acknowledge that their use of gesture can be seen as a reflection of their own personal response to the music. In this way they can be seen to demonstrate, consciously or unconsciously, "responsiveness" to the particular piece being studied, and in so doing also provide a model of "value" and of "attitude" to music in a more general sense, to performance, and perhaps also, in a certain way, to teaching. A model, not in the sense of something to be imitated, but something which, to use the teachers' own words, will "inspire", "stimulate", "release", or "excite". Thus, I would suggest that, through their use of gesture, teachers demonstrate not only how music is meaningful for them personally, but also how they define their role in developing responsiveness in their students. In the previous section attention was drawn to how one cannot teach "meaning" directly but can only teach towards it. I would suggest that their use of gesture may help teachers "bring about a state of readiness so that encounters become more likely and more significant" (Swanwick, 1988a: 138).

The issues raised above in relation to various aspects of modelling and demonstration

draw attention to the role of "implicit" teaching in the piano lesson. Implicit teaching as defined by Cziko "depends upon the provision of stimuli (instructional support) from which the student naturally and unconsciously acquires knowledge" (Cziko, 1988: 97). This would appear to be in keeping with the teachers' use of words such as "absorb" and "osmosis" mentioned above. The stimuli in the case of piano teaching can be teacher demonstration, (by playing or by other non-verbal means), which is not accompanied by any explicit instruction, teacher descriptions of music and discourse about music, teacher general attitude and approach, as well as the provision of opportunities to listen to other music.

This is not to imply that there is no explicit teaching occurring in these piano lessons, or that non-verbal and verbal communication always occur as discrete elements during the lesson, or that demonstration and modelling are always associated with implicit teaching and verbal behaviour with explicit teaching. As was pointed out above, one of the problems associated with much process - product research relates to how teaching is described in terms of isolated behaviours and how research focuses on the relative effectiveness of individual behaviours such as verbal instruction and modelling. From the teachers' comments it would appear that much of the teaching in these episodes combines both modelling and verbal behaviour and involves implicit and explicit teaching, encounter and instruction. It would appear from the teachers' comments that neither approach is regarded by them as being inherently superior or inferior to the other, with teachers explaining how they choose from a repertoire of possibilities in a given context rather than follow any pre-ordained course of action. The teachers represent the relationship between modelling and verbal behaviour, not as discrete behaviours, in terms of "either/or", but as two complementary and continually interacting aspects of the same process. Thus teachers can be observed using demonstration as a means of clarifying verbal instruction, description, or explanation. Alternately they use verbal means to explicitly draw attention to specific aspects of their modelling, highlighting particular elements that may need attention.

Thus the criticism implicit in modelling is often, but not always, made explicit by verbal means.

The previous chapter illustrated how the teachers were operating at all four levels of Swanwick's dimensions of musical criticism, with their critical judgements being communicated through both "telling" and "showing". Their comments highlight the reactive nature of teacher involvement, pointing to how teachers respond to the students' performances initially and make musical and pedagogical decisions based on their impressions. The concept of teacher "feedback", an important component in the direct instruction approach, takes on a particular meaning in the context of these teaching episodes. While teachers draw attention to certain "objective" elements which "must be there", and can be considered more or less "correct" or "incorrect", it would appear that feedback is a highly complex concept which enlists teachers' utmost critical powers. These teachers' descriptions and explanations of their practice suggest that the question of feedback is essentially a question of musical criticism, with teachers focusing on the musical performance of the student in terms of both the musical product that is the student's performance, and the musical process involved in both playing and performing, and also in learning to play and perform. The teachers also act as critics in relation to the musical work itself, drawing attention, for example, to matters of style, expressive character or structure inherent in the work itself.

The processes of "diagnosis" and "prescription" or "remediation" referred to in the literature and outlined, along with modelling, in Sang's "Interactive Instructional Effectiveness Cycle" (Sang, 1985), are considered to provide the basis for teacher feedback. While Sang emphasises the importance of the teacher's discrimination and diagnostic skills, I would suggest that these "skills" do not exist or operate in isolation and cannot really be separated from the teacher's powers of musical criticism or from his or her understanding and appreciation of contextual factors. The

teachers' comments on their own teaching suggest that they respond to student performance in a more holistic way in which the various stages and levels of the process are not clearly separated or hierarchically ordered. There would appear to be an almost intuitive processing of information during which the various facets of the teacher's knowledge and repertoire of ways of proceeding are brought to bear on the particular situation. In this way the piano teacher can be likened to Schon's jazz musicians whom he describes as "responding and adjusting in an almost unconscious way" and "thinking about what they are doing and, in the process, evolving their way of doing it" (Schon, 1983: 55-56). In providing a rationale for their actions, the teachers do not refer to methods or plans laid down *a priori*, but emphasise their interactive thoughts (relating to the performance, the student, the music, the context, etc.), pointing to the reflective nature of their practice and the importance of what Schon describes as "reflection - in - action" (Schon, 1983).

The "feedback" which results from this reflection-in-action generally includes suggestions as to how the student might approach the piece, what is often referred to in the literature as "remediation". Various strategies, similar to those outlined by Cziko (1988), can be observed in the teachers' approaches and their comments on the videotaped excerpts. In the same way as Cziko (1988), drawing on the work of Sloboda (1985), draws attention to the idea of "reducing the cognitive load" and developing "automaticity", some of the teachers refer to the need to make playing the piano "easy", to "get organised" about the notes and technique and to develop a sense of "comfort" and "security" in order to allow the student concentrate on musical issues. There is evidence of teachers dividing the piece into parts and concentrating on small sections, "working" or "worrying" a particular passage, to use Dave's terminology, often concentrating on slow practice and sometimes playing each hand separately. Repetition is also a feature of many of these critical episodes and, in this context, there is reference to inculcating ways of practising and also to the need to repeat sections until the student has grasped what is required. The concept of

"chunking" is also in evidence with teachers drawing attention to patterns and structures within the music, encouraging the student to be prepared and anticipate what is coming next, in an effort to make the reading and learning of a piece easier. Underpinning such pedagogical strategies are the critical judgements made by the teacher during the process of diagnosis and remediation and here it should be pointed out that a number of the teachers explain that they see themselves as providing a model of how to practise and how to learn.

As was pointed out above, some of the teachers comment on how learning is a long-term process. This is significant in the context of the teacher as musical critic and musical model and in the context of teacher feedback and the related issues of discrimination, diagnosis and remediation. From the teachers' explanations of the ways in which they listen during their teaching it would appear that their listening role differs from that of the music "critic" in the generally accepted sense of that word. Of particular interest are the references relating to how teachers listen with certain "preconceptions" and "expectations" of how their students will play and of the areas that may need attention. Dave's observation on how he listens in a "comparative" way, comparing what he is hearing with previous performances is also interesting and draws attention to the concepts of "correct" and "incorrect" mentioned above. This would appear to have particular relevance in the context of skills development, in that it is generally accepted that mastery of a skill can be a long-term process. This point is made by Cziko who draws attention to Bruner's concept of a "spiral" curriculum which implies "an orderly progression of skills to be taught as well as a return to these same skills later but at a higher level and with greater demands" (Cziko, 1988: 103). Some of the teaching episodes have pointed to this sense of "progression" and improvement in the study of a musical piece, suggesting that in the context of working on a musical piece, which has been the focus of this study, concepts such as "correct" and "incorrect" apply to only a limited extent.

Swanwick argues that musical criticism and musical modelling are fundamental to both teaching and performing, emphasising the inter-relatedness of the roles of musician and music teacher (Swanwick, 1992a). While musical criticism and musical modelling underpin both teaching and performing, I would suggest that the teacher's role is not the same as that of the performer and that the relationship between teacher and student is different from the relationship between performer and audience. The role of the performer is performance, involving the presentation of musical ideas through the exercising of musical judgements. The teacher's function may also include performance and presentation, but the teacher also needs to be able to explain her actions, to conceptualise her approach. The teacher requires not only modelling skills but also verbal skills including the ability to articulate about music. While performance is a one-way process - the performer presents and what is presented is often not open to negotiation or discussion - the teaching process is essentially an interactive one involving teacher, student and music.

Swanwick's argument draws attention to the important link between pedagogical issues and musical issues highlighting the central role of the subject matter in determining the nature of practice (Swanwick, 1992a). It can, I would suggest, be linked to Shulman's concept of pedagogical content knowledge which emphasises the notion of subject specific pedagogical knowledge. Swanwick's concept of a "continuum" between the professional musician and the professional teacher relates also to Schon's work which emphasises the teaching/learning transaction as a process of initiation into the practice of a discipline, a process which involves "coach" and student working together in the context of the practice itself, engaging in a dialogue which includes both verbal and non-verbal discourse. As was pointed out above, teachers can, by their every action, provide models of both musical process and musical product.

Piano Teacher Thinking and Teacher Knowledge

In reflecting on their own practice teachers give insight into the kinds of knowledge, theories and beliefs which underpin their teaching. What is revealed fits Elbaz' description of a knowledge which is nonlinear, has a holistic, integrated quality, is at least partly organised and is imbued with personal meaning (Elbaz, 1990: 19). It is also akin to Brown and McIntyre's definition of "professional craft knowledge", in that it is embedded in and tacitly guiding practice; derived from practical experience rather than formal training; seldom made explicit; related to the intuitive, spontaneous and routine aspects of teaching; reflected in the "core professionalism" of teachers and their "theories in use" (Brown and McIntyre, 1986: 36). Schon's concept of "knowing in action" and Olson's argument that our knowing is in our doing finds resonance in the thinking of these teachers. While it can be argued that their behaviour is influenced by their individual theories and beliefs, their practice does not appear to be "theory driven" if one is thinking in terms of formal or "grand" theories. Their knowledge is, in a way, "individualised" and mainly derived from practice and experience rather than being dependent on any structured "method". Their practice appears to be essentially reactive rather than adhering to any a priori rules and norms. Through the process of reflection facilitated by this study, these teachers' tacit knowledge is "transformed" and articulated, helping us to better understand the knowledge implicit in their practice.

With regard to the different types of knowledge which teachers bring to their teaching, it would appear that Shulman's "knowledge base" for teaching has relevance for the piano teacher. There is evidence of teachers drawing on their *content knowledge* or subject matter knowledge (described as the "missing paradigm" by Shulman and his colleagues), including technical and interpretative aspects, repertoire, style and particular understandings of the nature of music and music performance. The teachers' content knowledge reflects much of what is included in the piano literature. It can be argued that in the context of piano teaching

content knowledge, rather than representing the "missing paradigm", constitutes the main body of formal knowledge which teachers bring to their teaching, it being derived mainly from their own pianistic study and performance. There is less evidence of *general pedagogical knowledge* as it is described by Shulman, that is "those broad principles and strategies of classroom management and organisation". This is perhaps to be expected given the lack of structured teacher education but could also be ascribed to the nature of the individual teaching-learning transaction where, due to the lack of large groups of students, classroom management and organisation are not vital issues. Here it should be pointed out that piano teachers' general pedagogical knowledge focuses more on particular strategies such as questioning, modelling, use of repetition and chunking, and their effect on student learning, and appears to be derived mainly from teaching experience and the "wisdom of practice" rather than from any formal body of pedagogical knowledge. *Curriculum knowledge* is also interesting in the case of piano teaching where the "curriculum" is generally defined by the teacher for each individual student, but may include the requirements of various examination boards. This is the case with these particular teachers, apart from Anne who appeared to be working under certain parental pressure and was not always in a position to define her own curriculum. *Pedagogical content knowledge* is of particular significance in piano teaching due to the non-verbal nature of the subject and the non-propositional nature of musical knowledge. The videotaped excerpts reveal the wide range of ways in which piano teachers communicate the subject matter content, pointing to the importance of subject specific pedagogical skills, and the interview data reveal how teachers explain their use of various strategies (such as the use of gesture and imagery) with reference to the nature of the subject itself. I would suggest that an important link can be made between Shulman's concept of pedagogical content knowledge and Swanwick's argument that music and teaching form a continuum and that every musician is also a teacher and every teacher a musician. It is suggested that instrumental music teaching may differ from other subjects in this respect. As has already been pointed out,

knowledge of learners and their characteristics would appear to have a major influence on teachers' approaches. In this context it is important to note the emphasis teachers place on their knowledge of individual students and their characteristics and the way in which this affects the instructional process. Here again it would appear that this knowledge is derived mainly from experience rather than from formal training. In a similar way, while Shulman's *knowledge of educational contexts* includes aspects of the group, classroom, school district, community and culture, the teachers' comments point to the importance of the specific context within which each individual student is working including learner related factors as well as the stage of development of the piece, the time scale for learning, contextual constraints and any particular performance occasion (examinations, competitions and other performances) for which the musical piece is being prepared. In this way, the approach can be described as being highly contextualised. In considering teachers' "*knowledge of educational ends, purposes and values* ", it would appear that while these teachers have had no formal training and have not been exposed in any structured way to what Shulman describes as the "philosophical and historical grounds" of the subject, they have a highly developed sense of the purpose and value of what they are doing and an individual viewpoint on the educational outcomes, both short-term and long-term, musical and extra-musical, which may result from the teaching-learning process.

While the main focus of the study is not on the origins and growth of teacher knowledge the interview data reveal some insight into this aspect of teachers' thinking. In this context the "wisdom of practice" would seem to have an important function with teachers emphasising the role of experience in the process of learning to teach, pointing to how they learned about teaching through their experience of teaching itself. Shulman points to "scholarship in content" as another source of teacher knowledge, and all of these teachers emphasise the importance of being able to play at a high level and of having musical knowledge and understanding, including general musical knowledge extending beyond that specifically associated with piano

playing. The other two sources which Shulman cites are less to the fore. There is little evidence of the influence of any formal body of knowledge of educational materials and structure and, apart from Dave's references to Neuhaus' book, *The Art of Piano Playing*, few references to formal educational research and scholarship specifically relating to piano teaching. However, Anne does comment on the influence of her understanding of child development, and Ruth refers to the effect on her piano teaching of the training she received for classroom music teaching. Another source of influence and "knowledge" cited by all of the teachers is the influence of teachers with whom they have studied, pointing to the effects of the "apprenticeship of observation".

Implications for Research

In reflecting back on the research process itself, a number of issues demand attention. It should be stressed that the qualitative approach was adopted, not as a result of any prior commitment to this mode of research but as a result of the research focus itself. As the research progressed it became more and more obvious that the decisions one makes reflect epistemological concerns relating not only to the nature of research but also to the nature of the subject being studied, and to the relationship between research and practice and the nature of knowledge at stake in both pursuits.

The relationship between the observations and the interviews is important in that the observations were undertaken in order to provide material for the interviews. With regard to the amount of observation undertaken, it could be argued that less observation would have produced just as representative a sample of excerpts. Perhaps this is the case, but I feel that my understanding of context benefited from the richness and variety of the data. In addition, as was pointed out above, in research of this kind "analysis" is an ongoing process and I found the observations to be a constant source of ideas, stimulating me into looking at things in different ways. With regard to the interviews, perhaps, in retrospect, I could have been more

directive at times. However, I was anxious to get the teacher's perspective and tried to allow the issues to "emerge" as much as possible. It might have been useful for me to have a follow-up interview to allow teachers to clarify any specific areas needing further explication. However, there was always the danger that such interviews, in being dissociated from practice, could lose their inherent sense of reality. I did send the transcripts to the teachers for their comments, inviting them to develop any points they had made. Only one of the participants responded with any comments.

As the study progressed I identified very much with Kemmis' description of "the imagination of the case and the invention of the study", and, to quote Eisner again, became confirmed in the view that "unfortunately - or fortunately - in qualitative matters, cookbooks ensure nothing", (Eisner, 1991: 169). Having immersed myself in the data I could also identify with Wolcott's observation that, "the real mystique of qualitative inquiry lies in the processes of *using* data rather than in the processes of *gathering* data" (Wolcott, 1994: 1), and realised that the approach to the organisation, analysis and interpretation of the data is a very individual thing which is dependent both on the nature of the data itself and on what one is looking for from the research. Wolcott draws attention to how different pieces of research can place more or less emphasis on description, analysis and interpretation. In this context, if space had allowed I could perhaps have included more description focusing on the individual teacher. However, being what one might describe as a "baseline" study I was particularly interested in the range of musical and pedagogical approaches and their significance when considered in the context of the theoretical framework. I believe that the approach adopted conveys a feeling for individual diversity as well as common themes. Although I have explained the rationale behind my use of theory in Chapter 3 above, given the deduction / induction controversy and the association of grounded theory with the qualitative approach, I should perhaps draw attention to how theoretical frames played an important role in this study before, during and after

data collection. The relationship between theory and practice should also be noted.

The literature on qualitative methodology emphasises the need to leave an "audit trail" which allows the readers to come to their own interpretation. The discipline of explicating the research process was useful in that it made me question my own approach in the context of doing it, and made me aware of the many alternative options available at various stages during the process. In a similar way, in this particular study there are many alternative ways of exploring the data. On the question of interpretation it should be pointed out that the analysis and interpretation presented here represents only one of many possible ways of approaching the data. One can read through the interviews and gain insight into how the individual teachers talk about their teaching and into the issues that appear to be important for them. One can undertake a more indepth study of each individual teacher based on both observation and interview data. One can compare and contrast teachers and their approaches. However, as Eisner has observed "one does not - nor can one - tell it all" (Eisner, 1991: 90). One has to accept that the whole of one's experience in doing this type of research cannot be transmitted in a dissertation of this sort.

The study points also to a number of areas needing further research. Firstly, there is room for detailed, indepth "intrinsic" (to use Stake's (1994) term) "case studies" of piano teaching and piano teacher thinking. Bearing in mind the emphasis placed on learner factors including perceived learner responses to various teacher approaches, it would be interesting also to investigate how the learner perceives teacher behaviour and instructional approaches, perhaps comparing teacher and learner interpretations of the transaction. There is also a need for research focusing on teaching specific levels of student such as beginners, intermediate students and College students. Another interesting project, given the evidence of both holist and serialist approaches in this study, would be an examination of how teachers approach a musical work with their students for the first time. A related study could use case studies to address, perhaps

in a comparative fashion, the teaching and learning of specific pieces from the initial stages to performance level. Finally, bearing in mind the recent growth in the area of instrumental teacher education and the evidence of the influence of former teachers on this particular group, there is a need for research (possibly using biographies and narrative) investigating the whole area of the origins and growth of instrumental teachers' knowledge, with particular emphasis on the area of the "apprenticeship of observation".

Educational Implications

While the outcomes of the study are suggestive rather than prescriptive, the study has implications for piano teaching and for instrumental teacher education. It enhances our understanding of piano teaching, highlighting the individualised and contextualised nature of the process. It provides descriptions of teaching in terms of content and process, going beyond behaviour to the thinking behind that behaviour and giving insight into the theoretical underpinnings of practice. It identifies a "language of practice" which embraces not only musical but also pedagogical dimensions and gives insight into the kinds of knowledge which these piano teachers bring to their teaching. It perhaps reveals new possibilities, provides a network of ideas and a repertoire of alternative approaches, and gives insight into different types of contexts. In this way it allows piano teachers to critically examine their own practice through a process of comparison, self-evaluation and self-direction, hopefully raising questions and providing a stimulus for discussion. It provides a repertoire of teaching experiences, images and understandings which, through a process of reflection, can take the reader beyond the limits of their own experience and thus can be used, "not as methods or principles to be applied like a template to new situations, but as stories that function like metaphors, projective models to be transformed and validated through on - the - spot experiment in the next situation" (Schon, 1988: 26).

The study has implications for teacher education and professional development. As a group piano teachers are rarely called upon to conceptualise the nature of their practice or to articulate the thought processes underpinning it. This study suggests that those involved in teacher education need to acknowledge the tacit knowledge implicit in practice, and help bring it to consciousness through a process of critical reflection. It highlights the role reflection can play, both reflection on one's own practice and on that of others in accordance with Shulman's concept of a "case literature". In this context it is heartening to note that recent initiatives in the area of instrumental teacher education have taken the concept of reflection on board.

The teachers involved appeared to find it quite a useful exercise and Ruth in particular welcomed the opportunity to "assess and think about what I'm doing as a teacher", describing it as "an incredibly valuable learning experience", and observing that although she had feared that it could undermine her own confidence in her teaching, she actually found it very reassuring and felt very positive about it (Ruth Appendix E)). Anne commented on how "it wasn't very surprising", observing that she knew exactly what she does (Anne Appendix F). Similarly Paul who, having got over the shock of the first lesson where he was struck by "how almost dominant" he was on the pupil, also said "you know I wasn't surprised, I wasn't surprised by anything" (Paul Appendix C). Dave, on the other hand, observed "If someone said to me, 'how do you teach?' I don't think I would know. In a curious way it's been quite interesting for me, seeing these" (Dave Appendix D).

In the course of their reflections some of the teachers questioned their own behaviour at times and John was quite self-critical of, amongst other things, his own use of sarcasm and his tendency to unconsciously sing and hum as the student plays. He also comments on situations where he felt he "should have let her play a bit more" or "probably spent too much time on this one extract" (John B1). Paul and Dave were both struck by the extent of their non-verbal behaviour with Paul observing "I

imagine it could sometimes be overpowering" (Paul C1) and Dave suggesting that it is a weakness. Dave comments on how he was "watching these with quite a critical eye" (Dave D4) and wonders if he had "laboured certain points too much" (Dave D7). Reflecting on the first excerpt he observes "a slight impatience" on his part, questioning "whether or not that's the way to handle someone the last time before they do an exam I don't know...whether I'm psychologically right, I don't know" (Dave D1). Anne noted her tendency to repeat sections, observing "I know it's irritating to go over the same bits over and over again, but the children don't seem to mind, they're used to that approach, and it gets results in the end" (Anne Appendix A). Greg made various slightly self - deprecatory comments, observing at one point how he felt he had talked a bit much (Greg A7), commenting on how with Joseph he noticed he did nothing "to even attempt to get a smile out of him" (Greg A7), and suggesting elsewhere that "it sounded also like I wasn't explaining it terribly clearly" (Greg A2).

The study shows how reflection can focus on both musical and pedagogical issues. Swanwick's theory is seen to provide a useful framework within which to discuss both musical and pedagogical content, drawing attention as it does to the various levels of musical engagement and the range of musical issues which can be addressed in the teaching/learning transaction, and also facilitating discussion of various pedagogical approaches. With regard to teacher behaviour, the study shows that it is important to focus, not just on the behaviour itself but on the meaning behind that behaviour and the musical context in which it occurs. Thus it is suggested that observation undertaken during teacher education programmes should be accompanied by discussion with the teacher involved, it being important that the student has knowledge of the wider context within which the teaching is taking place including insight into the teacher's perceptions of pupil ability, strengths, weaknesses, attitude, etc.

Bearing in mind the important role of both intuition and experience, the study suggests that student teachers should be involved in the practice of teaching, allowing them thus to reflect both in and on their own action as Schon suggests. In highlighting the uniqueness of each individual context and of each individual student, it suggests that during the course of such teaching experience student teachers need to be exposed to a range of teaching contexts and of students.

In drawing attention to the contextualised nature of piano teaching, the uniqueness of the individual learner, and the reactive nature of much of the teacher's work, the study points to the importance of teacher "education" rather than teacher "training". It suggests that teacher education should avoid being over-prescriptive in terms of methods, techniques and task analysis procedures, indicating that talking and thinking about teaching and reflecting on practice can play an important role in teacher education. It highlights the importance of an approach which is musically-oriented and takes cognisance of the nature of the subject, pointing to the central role of musical criticism both in teaching and in teacher education. Given the dual role of the teacher as musical critic and musical model, the study suggests that piano teachers need to be not only good pianists but good musicians and need to have the ability to conceptualise and articulate their understanding.

In identifying the different types of knowledge teachers bring to their teaching the study draws attention to the different areas which need to be addressed during teacher education, pointing in particular to the importance of pedagogical content knowledge and also to the whole area of knowledge of learners and learning. It emphasises the importance of subject matter knowledge (Shulman's "missing paradigm"), pointing to how teachers' musical knowledge and understanding is brought to bear in the course of their teaching and is a major influencing factor in the musical and pedagogical decisions and choices that they make. This knowledge and understanding relates not just to technical matters relating to piano technique and interpretation or to specific

musical works as the literature might suggest, but to the wider musical world outside of piano playing. It suggests that a broad musical experience is necessary with an emphasis on developing the student teachers' critical powers and their ability to reflect on their own performance as well as on that of others.

The study points to the importance of having a variety of musical and pedagogical skills but it also draws attention to the need to have some theoretical basis underpinning reflection. In identifying the different types of knowledge which teachers bring to their practice, it draws attention to some of the issues which need to be considered. With regard to the role of theory, such an approach, which not only combines theory and practice but derives theory from practice in the form of knowledge relating to action, helps eliminate the theory / practice divide suggesting that theory and practice can develop side by side with each one underpinning the other.

In highlighting the element of choice and selection open to the teacher and in drawing attention to the reactive nature of much of the teaching which was observed the study points to the need to educate piano teachers in a way which encourages critical thinking. Above all, it suggests that instrumental teacher education needs to take cognisance of the professional dimension of instrumental teaching, bearing in mind the difference between training and education, between doing and doing knowingly, and between effectiveness and reflectiveness. As Shulman suggests

The teacher is capable of reflection leading to self-knowledge, the metacognitive awareness that distinguishes draftsman from architect, bookkeeper from auditor. A professional is capable not only of practising his or her craft, but of communicating the reasons for professional decisions and actions to others (Shulman, 1986b:13).

POSTLUDE

The fish would be the last creature to discover water...

In coming to the end of this study and in looking back on the research process and its outcomes, a number of thoughts come to mind. I feel that I have benefited greatly from the experience of standing back and reflecting on piano teaching and, in particular, from my encounter with the six research participants and the diversity of their views and approaches. The process of reflecting on action has brought a heightened awareness to my own reflection in action. The reflective process has made me look at my own profession in new ways, appreciating anew the uniqueness of the one-to-one instrumental lesson and the educational opportunities it affords.

I am aware that the "results"/"outcomes" are suggestive rather than prescriptive, outlining rather than defining, and that they tend to raise questions rather than provide "answers". I have focused on the concept of reflectiveness rather than that of effectiveness, attempting to portray a way of looking at the transaction that acknowledges the highly individualised and contextualised approach of these teachers, and draws attention to both musical and pedagogical issues, looking beyond teacher behaviour.

I am struck by the inter-relatedness of the piano teacher's dual roles of musician and teacher, reflected in a peculiar way in the concept of pedagogical content knowledge. I find it difficult to separate the two in the context of piano teaching where musical knowledge and pedagogical knowledge appear to be fused, with both musical and pedagogical factors having a major influence on the musical and pedagogical choices that teachers make in the course of their teaching.

I believe that the study negates the "obviousness" of piano teaching, drawing

attention as it does to the infinite variety of contexts, the fascinating complexity of the process, and the highly contextualised and individualised nature of the transactions. At the same time I hope that by making connections with other frames of reference, including the teacher thinking and teacher knowledge paradigms as well as Swanwick's conceptual framework, it succeeds in placing piano teaching in a wider context and opens up new avenues for discussion in the world of musical and educational thought.

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APPENDICES

APPENDIX A

TEACHER A: GREG

A1: Alma - Sonata in A flat major Op. 110 (1st Movt.).....Beethoven

Context: *This excerpt is taken from near the beginning of Alma's lesson. Alma is "revisiting" the piece having learned it previously. Alma plays through a few pages, stutters a bit, and then stops. The excerpt starts from this point.*

M.L. First of all, can we confirm that that was you?!

Greg Yes.

M.L. Yes, O.K.. And would you consider this to be a fair representation of what took place?

Greg Oh, yes.

M.L. And would you say it is typical of your teaching?

Greg In many respects, yes.

M.L. O.k., we can develop that. Now, could you try and describe what you were doing in that particular excerpt?

Greg I've never been asked that question before. I didn't do it! I was just trying to pull the thing together. There was no problem with the notes. So the problem was either musical... I think in fact it was all musical up to that point...perhaps a little bit of physical in terms of how she was using her fingers. I'm quite pleased with what I see because I'm also enjoying seeing it from the other side because I didn't actually see, I never see that, I hardly ever wander round that side of the piano, and the right hand looks a lot better than I would have thought it was sometimes. Basically just trying to get her to hear what she was doing so that she could actually begin to do something about it without me squawking at her all the time. I think that's basically it. There was something I wrote down that did strike me, and I don't remember whether I thought this at the time or whether or not, but it struck me that, so many people, and I suppose I must be among them, you find the problem and they say, "now this is happening, do it this way now," a different way, you know, like I did with the..... I went and played the (demonstrates on table) more in time. I wonder at the time whether I thought actually hers was any better or not, because in fact it wasn't. Just because you actually said "if you do it like this it will be better"* you've half convinced yourself it will, and it doesn't, unless you're really listening it doesn't, it's not always the case and it wasn't in that case.

*Greg later observed, "that is bad teaching. Perhaps it should be 'try it like this, it may help'".

M.L. That's an interesting observation. Yes, you just said there you demonstrated for her. In demonstrating, what were you trying to do there?

Greg I was simply, I mean, it doesn't always happen, I mean, occasionally I have to do it three times before I get it to what she wants, she needs to hear. But it's amazing, just to hear that it, what

it sounds like. In that instance it was a rhythmic thing, a sort of timing thing, getting the demis even and I hoped that when I did it she would actually hear what it sounded like, because it's fairly obvious at that point that she wasn't able to make them even and there was no way just by me saying "make them even" they were going to become even. I had to give her some sort of example.*

(*Greg later emphasised that he was "getting her to listen".)

I'm not sure that always demonstration is a good thing. I think that sometimes you have to try and make them do it, but it depends on the day, the lesson, the piece, everything else. On that occasion I thought, "right, I'm not going to waste time, I'll just play it."

M.L. O.k., that leads nicely into another question. Was there anything in that particular student's response and performance that affected your approach there?

Greg No, I don't think so. I would have probably done the same thing whoever it was. Let me put it another way, there wasn't anything peculiar about her that made me do it in that way.

M.L. O.k., and were there any other ways in which you might have approached that lesson?

Greg Oh yes. They weren't necessarily appropriate for that time, there are times when I feel something like, "she doesn't know what she's doing or he doesn't know what he's doing." At that point I then have to decide am I going to find out whether they know what they're doing or not, and I might well have done that in that case but something told me that, by and large, she knew what she was doing, she just couldn't quite manage it. Otherwise I would have checked the notes, I would have checked the shapes, I would have made her tell me the shapes, where the high points were, where the tensions and releases were in the phrases. But I didn't think that was necessary because, musically speaking she knew where she was going, and I'd heard it enough times before also, to know that she knew exactly what that phrase ought to do in the right hand. I spent a bit more time I suppose on the demisemiquavers, but, I didn't go too far, and the reason is that she's only capable of so much at the moment and until I've had a bit more time and..... I've been pushing her technically, giving her stuff that's far too hard for her, (like Chopin studies and what have you,) to get the level up a bit and then I'll drop it back again before I go on. But I didn't see the point in rabbiting on for ages about the demisemiquavers. She knows that they perhaps need to be practised in rhythms and she knows how to practise things in rhythms, so I feel certain there's a time when you have to give the student some responsibility, and if they don't use that responsibility and do something then you slam them for it eventually!!!

M.L. Was there anything else that struck you about the lesson?

Greg I kept my mouth shut for rather a long space of time sometimes. I must admit, I'm sure there are occasions when I don't let people get beyond two or three notes, depending on the situation.

M.L. Yes, she had actually played a few pages.

Greg I try never to just keep on interfering all the time because then they can't get an idea of what's going on any more than I can. You might get two isolated notes that are right but what good is that to anybody? So, I do try deliberately to let them play sometimes. It depends again what it is.

There might be a situation where I'm interfering all the time for which, no doubt, there will be a reason.

M.L. O.k., there are just a couple of little things. When you said at the beginning to Alma, "try to be more physical about it, it's all in the head and not in the hand". Could you elaborate a bit on that?

Greg Well, I can demonstrate very simply. She was holding everything completely still and there was little chance of any weight being moved around. So, what I meant by, "be more physical", was actually use your fingers, your arms, whatever, and move around a bit to actually achieve something rather than staying still and expecting the desired effect to happen.

M.L. Right, kind of being more involved physically. You said there at the very beginning, when you were describing what you were trying to do, it was "musical things". How much can one do as regards "musical things"?

Greg You can find out what's in their head in the first place, musically speaking. If there's nothing there then I doubt there's anything you can put there at all. I heard Edith Evans on the radio the other weekend saying, the one thing you can't put into any performance or give anybody is talent, and in a sense talent is synonymous with musicality. Musicality is a talent of a sort and, if it's not there there's not a great deal you can do about it. You could get people to grade phrases nicely, you can tell them where the high point of the phrase is, where it should crescendo and diminuendo and all the rest of it, but, if they don't understand that, if there's no intuitive response, if they don't provide evidence that is recognizable as being musical, then give up. But in this case, this girl is musical and I wanted her to find and feel, (apart from the fact she knew it wasn't quite right, which is a good sign for a start), without actually saying "do this, do that, do the other thing," I wanted to get some sort of response that would communicate itself. Students tend to play everything to themselves and unless you try to communicate something in a larger than life form, then it just doesn't communicate, nobody hears it. Does that..... I'm not sure I've even answered the question.

M.L. No, you did answer the question. Actually, later on in that lesson, (I couldn't play the whole thing because it would take too long) you said, "try and inflict a bit more of yourself on it," which is really the kind of thing you've just been saying there.

Greg That's right, yes.

M.L. Right, I think we can move on to the next one.

A2: Mark - Prelude in E flat major Op. 23 No.6.....Rachmaninoff

Context: *This is Mark's first lesson on this piece. Greg had given Mark a fingered copy of the piece the previous week, explaining that the difficulty with this piece lies in the left hand, and warning Mark that one needs to take note of the fingering in order to stay "on the straight" and narrow". Mark has played through the first two pages of this prelude before the start of this excerpt.*

M.L. Right, that was Excerpt 2 with Mark playing his Rachmaninoff. So, what's your immediate reaction to that?

Greg My, immediate reaction is that once he understood what I was getting at he was able to do it straight away. It took him a while to get it but once he did understand, he did it without any prompting. I wonder why I..... I suppose I wanted him to get the message, but it sounded also like I wasn't explaining it terribly clearly, because he didn't react quick enough, for my liking initially; you know the business about the notation and all the rest of it. But I suppose that's just his lack of experience. The fact that I registered that one very quickly probably has nothing to do with it. I should imagine it's just the fact that he's fourteen or whatever he is and a bit slower on the uptake than me in that sense because he doesn't have the experience. Well the other thing that impressed me...I let him play through that left hand bit for so long, because he was actually listening to the right hand at the same time. Now I can't remember whether I told him to do that at any point. (M.L. No, because we actually took it from the beginning of the lesson. He just played through.) So, that impressed me and that's one thing that I do say, if you're playing one hand it's too easy if you just think about that hand, you must fit the other part in in your head, and he was obviously doing that and I'm pleased to hear it.

M.L. Good! Again, can you describe what you actually did in the lesson? You said you explained about that particular bit.

Greg I don't know whether I managed it or not but I was trying to get this sort of feeling of, how do you explain it, the way the music evolves, almost despite itself, it's a sort of running thing which doesn't seem to have any structure, it just seems to ramble on but fits in quite nicely. And I was trying to get this effect into the way he was dealing with it. Because he was still looking for notes.

M.L. The tempo there, you drew his attention to the tempo. Why was that?

Greg Because he didn't have one in his head. He kept changing with the difficulty. And also I wanted to find out if he had bothered to check what the metronome mark was.* I just wanted to find out if he had checked, and I didn't think so because he had obviously just dived in with both feet and started playing it.

*(I'm not a great one for sticking rigidly to metronome marks because they're wrong a lot of the time and composers are notoriously bad at actually setting a proper metronome mark. The ones I've worked with have never been able to get it right. Nor have I when I've written something. You think one day that it should be this and the next day you change your mind entirely.)

M.L. You got him to take it a little bit faster.

Greg So that it didn't sound so notey. He was getting stuck and putting accents all over the place. He was sort of giving himself the opportunity to be notey all the time.

M.L. Actually, later on in that lesson you said, "I want you to get the feel and the mood right". That's kind of what you've been saying.....

Greg Yeah, that would have been in my head right from the start.

M.L. This is the first lesson on the piece. Actually I noticed in some of the other lessons as well, that you actually used that saying, "I'd like you to get the feel of it".... on some of their studies that were not necessarily first lessons but were very near the beginning, maybe second lessons or whatever.

Greg I think that's important in that if the piece is not saying something to them, in any sort of way, then we're never going to get anywhere, because everything some way connected with the way I teach is to do with sound first of all, (I can't stand nasty noises or banging,) and the composer's intentions as I or we might interpret them. And then the physical thing in order to do either of those two, or both. In that order. That's the order of importance, really. And sometimes, some weeks you need to spend more time on a different area, but the end product has got to be this combination of the same sort of things. And above all, the music and a beautiful sound, if possible. (M.L. If possible!)

M.L. Right. O.K. Is there anything else that you noticed about that ?

Greg Not particularly. I guess I would if I saw it again.

M.L. Well, would you like to see it again?

Greg No. I don't think I need to.

A3: Mark - Etude in G flat major Op. 25 No. 9.....Chopin

Context: *This excerpt is taken from the beginning of the lesson. Before the start of the excerpt Greg suggests that the stool is too high and advises Mark not to sit in too near the keyboard.*

M.L. Right. That was Mark playing the Chopin G flat study. So what are your immediate reactions to that one?

Greg Should have written them down. I was thinking about several things. One was that there's a sort of accumulated thing happening about shoulders. I'm really quite impressed that they're not sticking their shoulders up around their ears. Also I was as disturbed now as I was at the time about the shape of his fingers, the right hand fingers. They did improve a little as the thing went on but not that much. So, it's actually beginning to tell me, that I need to go round the other side sometimes and have a look more than I do. The other thing that irritated me about that was that he, and I didn't spot it or at least if I had I didn't do anything about it, was that he kept his eyes on the music all the time and, he should really have been watching what his fingers were up to a bit more; obviously he didn't know the notes well enough to feel happy about that. That's one of his problems, he's a very good sightreader so he doesn't spend enough time initially when he's learning things, just to learn them instead of playing them through. I don't know. Ask me a pertinent question or two.

M.L. O.k., so that's Mark. Now, what about yourself?!

Greg What about me?

M.L. Could you just describe, give a run through the kind of things you actually did?

Greg Well, I kept trying to get out of him what was wrong. I kept stopping him all the time the minute I heard something else.

M.L. You kept asking him questions as well. When you stopped him you didn't just stop him, you usually (??) said "what happened?", "something else happened", with a question mark at the end, "can you hear what's happening"?

Greg Well, that's me all over. I do that a lot. I don't know whether you noticed that. (M.L. I did.) Because I want them to think. There's no point in me telling them every five minutes what's wrong, then they'll forget everything. If they think it out for themselves, hopefully they'll remember the next time it happens. That's my reason. I've always felt this is the right way to teach, you must ask pertinent, (if you can manage it,) questions, so that they start to think for themselves a bit more. I was taught that way, to a degree, and, my better teachers anyway, all asked me very awkward questions for a reason, and it helped me and that's the way I try to work. When I do less questioning it means I'm tired or I'm losing energy or whatever, and I give up and I think, "ah, I can't be bothered, I'll show them this time". I try not to do that, but it happens.

M.L. Yes, it is a feature of your teaching actually, the questions. An effective one I might add. You also talked about the sound. You've been talking about the sound in relation to the excerpt before. Again, you phrase it, "any thoughts about the sound?", the same kind of approach.

Greg Well I hope if when I keep on asking questions like this that eventually they're going to be thinking, "now, what's he going to ask today"? and if I've said it enough times they're going to say, "oh, he's bound to ask about the sound, I'd better.... what about this phrase or that phrase, I'd better try and sort it out", and that's good, if that's the way it works, that's what I want them to do.

M.L. You said you were worried about his fingers there when you looked at it again the second time, and you did work a bit on the technical end of things there. One of the things you said was, "tell me when the hand is most comfortable" and "try it several ways".

Greg The reason for that is that sometimes something can look right but it's not, because everybody's hand looks different and everybody has their own way, ultimately, of doing everything and the piano is an unnatural instrument, but you can make most things comfortable, if you know how to do it. And, with someone like him who is intelligent, he knows what I mean by that and he knows me well enough now also to know that there's a limit to what I would accept as being comfortable, in terms of shape, because there are certain things you might do, which I don't care how comfortable anybody says they are, they're going to be restrictive in some sense ultimately. But, basically speaking, to me it doesn't matter in the last analysis what something looks like as long as it sounds right. And so, basically I felt that he could achieve a better shape (because he was pushing the fingers that way, (demo) very definitely they were, nobody's fingers go like that naturally, and so he must have been holding them out to do (demonstrates) that). Simply just saying "relax" to him

or to anybody doesn't mean a thing very often, unless it's someone you know very well and someone who knows you very well, and they know what you mean by relax and I know they're capable of doing it to order like that. But unless you've actually spent a lot of time on how and what sort of ways are available to them in terms of relaxation there's no good in saying "relax", they just go stiff (demonstrates). So, I was worried because it's an ongoing thing with him, this shape of the hand business, because he does have a habit of ignoring it, especially in the right hand which is fairly efficient already. But what he doesn't realise is that, two or three years time, with pieces ten times more difficult, it's going to give him problems so he has got to sort it out now. I say he has got to sort it out because it's like leading a horse to water, if they don't drink then you can't do anything.

M.L. Right. So you were leading the horse! Mark and Alma were both doing studies, and I think Jane did a study, Chopin studies. Would most of your students be working on them?

Greg At some point, yes, I think, because they combine musicality and a great deal of technical expertise. Obviously some of them are easier than others. Therefore I would understand some students wouldn't be able to cope with them. But I prefer ultimately using something like Chopin to, say, Czerny. While Czerny might develop the facility, like scales do, and it's a bit more tuneful I suppose, I don't see the point in practising forever and a day something that has as little musical worth as that, which some people insist on. I'd rather they practised scales and arpeggios, musically of course. They're much more use in many respects.

M.L. O.k. Is there anything else you want to say about that one.

Greg I don't think so. No.

M.L. O.k., we'll move on so.

A4: Gordon - Scherzino from Faschingsschwank aus Wien.....Schumann

Context: *This lesson starts with Gordon asking if he should pedal a particular section and Greg replying in the affirmative. Gordon then plays through the piece, and this excerpt picks it up towards the end of the piece.*

M.L. So, that was the fourth excerpt with Gordon playing Schumann. Would you like to talk about what you were doing in this excerpt?

Greg Well, again, I think, I was after getting the musical thing right. I think at the beginning I felt there was possibly a technical reason for it going wrong and being too heavy or whatever, but I thought I'm not going to get it lighter if I keep on talking technique so I'm going to try and get him to just be able to do it first. It's not always the easiest thing with Gordon because he's the sort of guy who goes..... he gets the message but he can't do it in front of you, he has to take it off, and work at it on his own and then he comes back and he's usually fairly close. But I decided since the video was going, I thought, right, well, I'll push it a bit and see if we can actually achieve

something, and I thought it did to a degree, not well enough, but it at least showed him what he was doing. He began, I think, towards the end there, to realise what he needed to do. Well I may as well tell you that he got into the final of the competition and made an absolute mess. From this movement to the end I couldn't believe my ears. It was like Frankenstein's monster had been let loose! It was disgusting playing. It was the most appalling stuff I'd ever heard. I said to him afterwards, "what on earth possessed you to play like that?", and he said he was trying too hard and in the end it just got out of hand. And then one of the people who was there, the woman who is the Head of Student Services, said to me that in the preliminaries Gordon's performance was by far the best of the lot. Yet in the final he just obviously couldn't pull it together. But never mind, he's still a lad in a way. He'll get there eventually. But I was also slightly sort of appalled by the way he was sitting in the competition. Now I've thought about this too for some time, he sits just a little bit too low because the elbows are down and his wrists go up a bit and he doesn't have the right sort of control. He has got a stiff left hand thumb too. But he listens. I think he listens and tries to do something but it ought to become physically easier for him than it is, because he can sound like Horowitz some days if you give him something really fast, and then other days he sounds like he has got boxing gloves on. I'm not sure what....why, yet. I haven't quite worked it out, but he's just slowly gradually got better, but it has been a slow process. Everything with Gordon is slow. You can't get instant reaction there.

M.L. You demonstrated more there than in the other lessons.

Greg I think probably because I wanted him to try and copy the way I looked a bit, both physically (demonstrates) and I think also the fact that if you're going to try and get that sort of rhythm (demonstrates), if you're moving around you're going to bang that semiquaver, you're going to put more accent on that semiquaver. I knew I didn't make much movement. I had no idea it was as little as that, in fact. (M.L. You were quite impressed with yourself when you saw it!) I was in fact, yes, with the lack of I mean people have said before that I'm a very economical, what they call an economical player. Whether that had any effect or not, I don't quite know. I don't think it did totally but that was my reason, I wanted him to see just how you could actually get the effect without doing anything very much.

M.L. While you were demonstrating you were describing as well, again, more so than in other excerpts that we may have seen or that I would have seen. You said things like, "softer sound", "the key is cosier and warm, instead of short and bouncy, then we get a softer sound and then the cosier and softer feel and it becomes warm again".

Greg Well, I don't know whether I need to explain that any further! Do you understand what I mean?

M.L. If you could just elaborate. What exactly were you trying to describe there?

Greg Well, change of mood in terms of the key. Tonalities do, whether one agrees with this or not, keys for me anyway, have a sound, they have a feel about them and an expressive feel about them, I'm not talking physically. And to me the sound, I mean it's....you suddenly get a chord

which is in a new key and it changes the character and, for me, at this point the character in certain circumstances becomes much softer and much more well "warm" is the word I would continue to use. It's a more "friendly" even, perhaps, feel of what's happening. There's the bright opening, the sort of jokey opening and suddenly it gets a bit more serious but it's not unpleasant serious, it's nice serious.

M.L. Oh, yes, yes I appreciate that. Do you think that that kind of description helps the student?

Greg I'd like to think it does. I'm sure there must be some students where again, I wouldn't do that because they wouldn't know what I was talking about, but I think he understood. Whether he was actually capable of doing it or not.....I'm not actually sure that even in any subsequent lessons I heard him actually get that feel. But again, that doesn't matter that much because I don't think it's my business to inflict everything I feel on a student. I mean, if they can convince me that a different way works, then, fair enough. And I don't overpush to the last day as it were. I give up after a while provided I can see them heading for some sort of convincing interpretation of their own.

M.L. O.k. Anything else about that excerpt?

Greg No, because I think it came across very much as Gordon's lessons appear to me. In his case that was a very typical..... I think I probably demonstrate more with him than I do with any of the other students, in that I feel you don't get much verbal response from Gordon, and I suppose that's me then thinking, well, I'm not sure, so I must go one step further then and actually at least show him something, and see what response that brings ultimately. But then, as I said before, it never happens much in the lesson but the following week..... he goes away and he comes back and very often things are better. I mean did you notice that? I think there probably was an improvement cause he..... How many of his did you....? Three? on the same piece, I think. I think it gradually did get better but I'm sure it's actually more noticeable on the.....

M.L. Yeah, I saw an improvement with him, and he was doing Schumann all the time because he was preparing for the competition. So, you could see an improvement. So it's true that he takes it away and absorbs it. O.k. well we'll leave that one then.

A5: Gordon- Intermezzo from Faschingsschwank aus Wien Schumann

Context: Gordon plays this piece through and this excerpt starts towards the end of Gordon's performance.

M.L. So that was Gordon playing the Schumann "Intermezzo" and, immediate reactions there?

Greg Immediate reactions to..... I think again the physical thing was getting in the way. That's why I....I noticed a lot of the time I was deliberately not looking, so that I wasn't confusing myself. I was worried about the way he was doing it and I had to keep on looking away to see if the sound was in fact alright or whether I was being put off by looking at the thing. Again. I think I tried a bit

to sort of get response but it didn't come all that often so I ended up, again, after trying, I ended up sitting down and doing it again.

M.L. Yes, what you said about demonstrating more at Gordon's lessons, you did demonstrate (at this one??) And was it the physical thing again you were after?

Greg No, not in this case at all, no. I think he just didn't seem to understand the shape or the direction that it was going in at all. And the difficulty about the piece, and I think I did mention it once, I didn't really want the inside bits to disappear, that's not the point, they should be there. But, if they're not even they detract from the tune which is the most important thing about this piece altogether. It's just this great long tune that goes from beginning to end in one guise or another. That's it, I think, I don't know, if you ask me some things we might get.....

M.L. So you were trying to give him some sense of the shape?

Greg I just wanted him to feel the global thing, the shape of the piece. Again, I knew he could play it, it just wasn't coming off, it wasn't convincing. So I became, I suppose, more dogmatic rather than questioning.

M.L. You still did question though.

Greg And actually said things like, "this should be"!

M.L. You suggested....you said he should do it in his head first, and in quite a few of the lessons you talk about them practising away from the piano and thinking it through in their heads and that kind of thing.

Greg Well it tells you a lot, going over the music in your head. First and foremost it tells you whether you actually know the notes, and unless you know the notes you can't get anywhere so, it's always good to go away, check, and try and go through the thing in your head because, if you're doing it properly, you will actually come unstuck very quickly if you don't know what the notes are, and if you don't know the notes then there's no point in trying to do something else because that will just get in the way all the time, trying to get to the heart of the music. And although I go on about it all the time, it's not a good idea to assume because I've said it two or three times that that's the way they automatically practise. In some cases I know after two or three years that somebody is going to do that without me prompting, but I have to occasionally remind them that it's a good idea to do that. In all senses with my teaching a lot of work should be spent away from the keyboard, (fingering even,) first time round, so that you don't waste time going over something five times to find a fingering. If you've worked out logically in your head what ought to be able to happen or work rather, then all you've got to do is perhaps change one thing or, a short thing, which can be done fairly quickly so you've saved a lot of unnecessary anguish and energy.

M.L. O.k. Right, anything else strike you about that lesson?

Greg No, I don't think so.

A6: Jane - 'Homage a Rameau' from Images Bk. 1.....Debussy

Context: *This excerpt is taken from the beginning of Jane's lesson.*

M.L. So, would you like to describe what was going on there? What you were trying to achieve?

Greg I was just trying to achieve a sense of direction and, without saying so, I was trying to achieve a decent legato which didn't get stuck. She didn't actually play very much there, but I think that's an example of where I just, well, decide to "worry", what I call "worry" a problem, in the hope that something will come out of it. And there is a sequel to that, that you don't know about. She kept on making those sort of errors, note errors, till it got to about ten days before her recital. So, I just had her in on a separate occasion and I said, "look, you're not going to get this right unless you really sort these notes out". I said, "I'm going to leave you now for a couple of hours and I'll come back", but I spelt out, as you would with a child perhaps, exactly what I wanted her to do in that time, because all my hinting and encouragement, in terms of working away from the piano and learning, had not worked, and so I tried one last effort, but I actually laid down the rules and the exact way of practising, and it worked, because in the recital that was the most secure piece of all. Yes, that's right, but it took all that to actually make her realise she didn't

M.L. Yes, because actually I remember you in another lesson on that piece, (it wasn't that particular section, it was a chordy section,) and you said "you'll know it when you can sit in an armchair and go through it."

Greg That's right. So I made her sit at the piano, move to the chair, go back to the piano, go back to the chair until she got it. And she was able in the performance to completely forget about those notes, she just went through, the chords came quite naturally and there was also no feeling of anxiety. I would have known, in the recital, if she was struggling, but there was none at all. I had no feeling of anxiety about the way she was playing it. And that's just an example of me trying to get her to work in the right sort of way, and it took some time to do. But she's not had any sort of disciplined teaching in that sense ever before. I think that's why she found it hard to either believe or take, but it's gradually impressed itself on her and I think she now.....

M.L. She appears to respond at the lesson.

Greg That's true, but it doesn't last. It's always a dangerous thing when someone can do immediately what you ask, because, if they can do it that quickly, they're as likely to do something else that quickly on another occasion, or just forget. It's like anything else, if you have a bit of a struggle you remember better. And in her case I have spent times letting her play lots of things. But I wanted, (she's not going to be here that long) her to at least leave with one positive thought in her head about how to work, and I suppose that was the main thing that was going on in that lesson there.

M.L. Right. It may not have been that lesson but it was definitely Jane and it was Debussy, where she was having some kind of technical difficulties and you said "it's not just a physical

problem, it's an aural problem". It was actually "Mouvement" and you were getting her to listen and then she was working on the right hand, (she had been having trouble with the left hand, even more trouble than the right hand) and she worked on the right hand and it was improving and then she tried the left hand and it just happened, you know. And it's more, all this to do with the thought process.....

Greg Yes, that's right, yes. Don't....you must not simply accept what you think is going wrong always. You may think, for instance, that the left hand is doing something terribly wrongly, but don't ignore the fact that it may well be the right hand that's putting it off. There may be nothing wrong with either hand, but it may be being disturbed by something that's going on in the other hand. That's also part of the process of elimination in terms of problems. I think you must have a sort of checklist when a problem arises of how one could possibly deal with it and eliminate the problems, the possible problems one by one until you reach the one that it actually is. And then just by in fact diagnosing the problem we've probably found the cure.

M.L. It's like your asking, "well what's your diagnosis?" O.k., so Jane learnt her lesson in the end!

Greg In the end! She did, yes. But she learnt it, which is always good, you know, rather than being told it.

M.L. Right. So, anything else that struck you about that.

Greg Well, only that I was reminded of certain physical things that I haven't had time to get round to curing. A stiffness appears when she stretches, even to an octave, in the right hand. I think she must have absentmindedly left her ring on, because I would normally insist that all rings are taken off 'cause it does restrict movement. And that's just a problem that I've.....I'm thinking all the time with her that I must try and attempt to deal with it, the physical thing as well. Difficult in her case because she's got the willpower to get, and the musicality to produce an effect while not actually dealing with the problem. The willpower will actually get what she wants and that is the problem. *Just because you love a piece and you understand a piece and you've worked hard enough at a piece to be able to play it doesn't mean to say you can play any other piece at that level, technically speaking.

M.L. O.k., thank you.

A7: Joseph - 'Little Joke'.....Kabalevsky

Context: *This excerpt is taken from the end of Joseph's lesson. Earlier in the lesson Greg and Joseph worked on notefinding, scales, a little Czerny exercise and 'Autumn Leaves' by Kabalevsky. The excerpt starts as Greg introduces 'Little Joke' which is a new piece.*

M.L. So that was Joseph. Would you like to talk to me about what you were doing there?

Greg Trying to instil a way of practising was basically what I was trying to do. Make sure he knew what the rhythm was, how to deal with that rhythm, getting him to clap in the hope that he would clap at home as well, getting the slur accurate in terms of sound. That's it I think, basically. So that he would go away and do all those things that we were doing. I felt I talked a bit much.

M.L. Now, you were very specific there. They were the things that you wanted to do. Do you feel that you have a different approach with the younger ones than the older? Obviously there's a different approach, but could you perhaps articulate, if you have a different approach.

Greg The approach is different, but in terms of emphasis rather than type of approach. I feel there are certain things that have to be got right and there are certain areas where you can't allow a child to decide, whereas you can allow an adult, shall we say, to decide things. They need to be told or shown that certain things they're doing aren't right. I think there should be still the same questioning element if you can get the child to respond to it. Some children don't at all but others (do) and very often when they don't is when they don't remember anything from one week to the next, so your question is pointless really, and there are a few children like that. But where there's a certain amount of, intelligence if you like, you can then question, but it has to be a straight forward logical question that you know the answer is going to do them some good, and a simple question at that. And it's better to say, (I think anyway,) if you hear somebody playing something that's unrhythmic for instance, it's better not to say, "no, don't do that, that means such and such, therefore you must do it this way". That's why I said "what's the time signature, and what does it mean?" and where there were two crotchets instead of quavers I did say, "that's not right is it?" but then "why are those two notes...." Again the question was necessary, "do these notes look the same as those do?" So, it's a similar sort of thing but in a much more basic way. I do sometimes worry that they don't get enough satisfaction out of a lesson that takes so long as that to explain a tiny little thing. But, on the other hand I think there's a great myth about what kids enjoy doing and what they don't. People think that they need to be able to play a tune to actually enjoy a piano lesson, shall we say. I don't believe that. They're quite happy doing a five finger exercise. It makes no difference to them in many respects. It's the parents or the teachers who think the tune is important. Obviously once they get to the point where they can play a tune, then anything less than the tune is going to upset them, but before they get to that point and as long as they know that if they do x, y, and z, they're going to get to the tune in the end, I don't think it worries a child too much. So again, depending on the kid, I will change my approach, and in this case, this is an intelligent child. He's a bit serious and I find it quite hard to get him to smile or..... I noticed there, there was nothing I did to even attempt to get a smile out of him! I was just intent on him going away and at least practising that piece in the way he hopefully remembered from the lesson.

M.L. Right. Your approach with the little ones was very structured. They had their routine, their scales and I think little, well, "climbing exercises" (Hanon), and then pieces.

Greg I think that's important. I think if children don't have a structure or some sort of discipline, then they don't get into decent habits, and I think their minds find it easy to say, "right, scales, now,

what do I do for my practice? I do those, I do these, I do this and I do that". And the integrated element has got to develop almost surreptitiously in their minds I think. I think it depends on the way the teacher actually begins to change the way the lesson is structured. They will come to realise that it was all connected in the first place although they weren't aware. I'm not sure it matters how aware a child is of what's going on, so long as they actually don't mind doing what they're doing. And it's the teachers's job to make sure that some sort of integration develops as time goes by.

M.L. You used little duets with Edward and they seemed to go down well.

Greg Yes. I think there are several reasons for that. One is he's capable of playing a tune or two and he enjoys that. Also in his particular case, in Edward's case, it's getting to the point where his mother can't play the accompaniment as fast as he can play his bit, so this actually is a great thing for him, he's becoming a better pianist in his eyes than his mother is. And this is good, because getting the encouragement of knowing he's sort of....it's coming from inside that he's getting somewhere and the fact that his poor mother is suffering because of it is neither here nor there, I think! And they also do like doing something which involves both of us in a lesson, I find. As soon as..... they say right sometimes, "is it time for us to play together now?" It also shows them sometimes that you can actually play the piano because, very often they don't actually think or even know that you can play anything at all. So by doing a simple duet it's also helpful from a point of view of keeping a pulse going, making them read and go straight on if they make a mistake, all sorts of healthy musical reasons as well as the enjoyment element.

M.L. Did you start Edward and Joseph? Did they both start learning piano with you?

Greg No, they didn't. They started with a pupil of mine.

M.L. And they'll probably spend maybe just two or three years altogether with you, will they?

Greg At that school, yes, they come in at four and a half to five and they leave at eight.

M.L. And what would you hope that they would have learnt by the time they would leave?

Greg I would hope that they would have got enough out of it to want to go on having lessons. I would hope that they could have some idea of basic rhythm and pulse and that they could read reasonably fluently, at least in the sense of, if you point to a note, "what's that note?" they could say it straight off even if they couldn't actually "sightread", in the way that we think of sightreading, playing the thing through, necessarily. And that they'd just soaked up enough information, knowing what terms mean and how important it was to actually follow markings. And that their ear had developed in the way of, again, at that level, producing a decent sound. Because I do get very cross with them sometimes if they just bash their way through something and bang out notes.

M.L. Yes, you emphasise the listening actually in some of the other excerpts

Greg I mean, I will say, "did you really like that noise you just made?" and that sort of thing. I think that's basically it, as long as they've got enough information, shall we say, to profit from going on and to want to go on.

M.L. Now, what about a student like Mark or Alma after they have spent four or five years with you and, say, have graduated and are ready to move on. What do you hope that they will have learnt?

Greg I think I can answer that in one sentence. I hope they will have learnt to do without me. My job is, in any sense, to make myself redundant, but that's difficult with a child. Alma and Mark will probably need to stay with me through their first senior studentship years till they're twenty or twenty one or something. I hope by that stage they won't need to come running to me, "what do I do here? what do I do there?" and that they've got enough technical proficiency to be able to go pick somebody else's brain, or as many other peoples' brains, musically, as they feel they need to. To build confidence and to learn how to deal with other people. Yeah, my job basically is to make myself redundant all through the senior level, in a sense that people will be able to go away and learn things and not go to somebody for some sort of interpretative help and irritate them by not being able to play the thing.

M.L. When you say about interpretative help, how much can people be helped, how much can be taught? I suppose you've almost answered that one before.

Greg I think a certain amount can be taught, certainly. Otherwise famous pianists wouldn't be well known for their Mozart or their Schubert or their Rachmaninoff or whatever. There are certain composers and certain players who just go together better than some others and somebody who is a respected Mozart player, for instance, is going to be able to shed a certain amount of light, in that sense, to anybody, I think. Also, it's very easy for somebody to get used to my way of going about things, my way of teaching, my way of getting them to deal with the problem. And, in amongst all that there's bound to be a certain amount of my musical preference inflicted on them, and what I think of in terms of sound, what sort of sound I produce myself, and I think that's a sort of very narrow minded approach to hitting the concert platform. You do need to go a bit beyond that and hear lots of different sounds, and ultimately it's you who has to do it. There's no good copying this one or that one or me. You must find your own sound, your own way of dealing with it, your own way of interpreting any piece and you're only going to do that by listening to a lot of peoples' ideas as well as a lot of other people playing at close quarters. You can always listen to records and things but that's only valuable up to a point, the rest of the experience has got to be live and you need to mix with some different minds. There are lots of very good teachers around if you can find them, and students need to do that. They need to go off and spread their wings and make their mistakes and learn other things like I did, and I'm sure you did as well.

M.L. Just something there you said about the sound and "inflicting" your sense of sound. I noticed, correct me if I'm wrong, when you demonstrated you tended to demonstrate more physical things or technical things than sound related, not that technical things aren't sound related, but you know what I mean, that you would demonstrate more the actual physical action involved in playing, rather than musical things or pure sound related things. Would you agree that you do that?

Greg Yes, I do. And it's this. I don't mind them copying me physically, but I don't want them to copy me musically. That's a very general statement but it's, I think, true. I just don't want to

inflict a view and say, although I do say it, "this is the way this should be played, this is the way this phrase is". That's rubbish. There's, there is no one way to play any phrase. If somebody is in dire straits, they've got an exam tomorrow or next week or sometime and they're still not doing something, then I'll say "right, we'll try it like this". But, by and large I don't want them to sound like another little version of me, you know, musically.

M.L. There is the view of piano teaching that it's kind of an apprenticeship thing, that you listen and look at your teacher and you do.

Greg No, I don't approve at all. You see the physical thing.....

M.L. So how do you think then that you bring your students to their own interpretation?

Greg By making them think and listen for themselves.

M.L. Sorry, I interrupted you there. You were going to say something about the physical.

Greg Yeah, the physical thing is, as I said before I think, it doesn't matter what you do physically really in many senses as long as it sounds alright. But, by showing somebody or saying "move this" or "use that" or "use this finger" or "try this" or "try that", you're not actually interfering with the music necessarily. If you're a bad teacher and you're telling somebody to, "put your stupid finger somewhere", then you are interfering with the music, but I don't see it in that way.

M.L. We're nearly finished. You give your students a lot of different ways of practising, at least you suggest various ways for them to practise. Would you like to talk a little bit about practising? The kind of things that I've seen you.....obviously separate hands and practising blind and right hand on the keyboard and practising away from the piano....sorry, you know, one hand on the keyboard and the other on the wood.....and practising away from the piano.

Greg Yes, initially I'll say what I think practice is first of all and then maybe try and explain . I have never actually sat down and written out the number of ways I think one can practise things, because I keep adding to them as the weeks go by. Basically, practice is about making something more difficult in order to make the end product easier. If you can't do something, make it more difficult and then it will become easy. The same ideas run through this as with a lot of other things I've said. First of all, if you haven't sorted out the notes and the rhythm and the composer's markings, the dynamics, the phrase marks etc, you're dragging his conception down to the level of your hands all the time so I feel that you must first, with practice, (and I tend to do a little mini-lecture in anybody's first lesson about this), that they must always try to bring the level of their hands up to the composer's conception and not drag it down. And the easiest way to drag it down is to accept what you hear your hands doing and that's what.....The thing is, the first time you play through something or the first time you do anything, that's a way of playing that phrase, shall we say, that is now imprinted on your brain. It's already there and the more you do it, (play it without thinking), the more used you're going to get to that view of that phrase. But, if you sit away from the piano and you try to work out what this phrase is about, you think about the fingering so that when you do play it you're not going to get upset by that, you think about the sound you want to

achieve and you try to create that phrase in your mind's eye and in your ear, so that the first time you play it you will hear all the bumps and lumps that your fingers do and you'll say to yourself, "no, this isn't right, I've got to get rid of that", and already you've actually started on the right path to getting towards what the composer wants. So, get organised about the notes and everything else that's on the page before you start. From that point on, then, you decide what the problems are. Is it a physical problem? Is it to do with? What is it to do with? What's happening? What am I hearing? I'm hearing uneven runs. What can I do about those uneven runs? Well, there are various things you can do. Put it into different rhythms and enough different rhythms so that every note gets some individual treatment. It's no good just going (demonstrates) because that means that only one of the notes is getting some sort of emphasis. You've got to work out a series of rhythms whereby every note over a small space of time gets some extra treatment. And, there are all sorts of other ways. I'm sure I must have had people playing one hand up there on the lid and one on the keyboard so that you get this physical sensation of both hands playing but you actually can concentrate on the sound of the hand that is playing. So you're making the problem clearer and then, once you've done that you decide "right, this is what I need to do with that hand, I couldn't hear it when they were both playing". Playing something with one finger for instance, to remove the physical sensation in terms of knowing the notes. Doing it blind so that you have no visual memory to aid you. It sounds a daft thing to say but if, staring at a window or a door or something while you play can actually assist your visual memory (out of the corner of your eye). You take that away and the brain has to take over. So you just remove all that sort of thing. Practising legato, staccato often provides great problems physically speaking. Legato is something the piano can't do so it has to be an illusion that you create within your own ear, and that's really quite a difficult thing for someone to appreciate when they're making a physical movement with a lever, but it's something which needs to be worked at in terms of practice. Dealing with the physical aspect and integrating the physical thing with the aural. Staccato in the same way with different types of practice. Also, you need to develop facility, generally speaking, and you also need to be able to play things slowly and gradually faster, finding ways of dealing with how to get it faster, how not. It would probably take me a year to explain, practice-wise! But there are many things and I think you should also encourage students to find their own ways of practising. I get a lot of my ideas from my students. I add to them as the student thinks of a different, or a better way to deal with something.

M.L. The best student you ever had. What made them, for you, the best student? I'd better phrase that better.

Greg Well, the best student I've ever had, I still have. Somebody else may become my best student tomorrow but today shall we say.....

M.L. What is it about their playing or their approach?

Greg Well, he is already someone who can deal with a great number of things on his own and he has got that way on a fifty - fifty basis. It's never been more than fifty percent me. It's always been a combination of both things. He still needs my help and there's still a lot I can teach him, but to

the level he has got, he can deal with things. He always produces something that's musical. I never have to say to him, "are you sure that's what the composer means"? What he does is always convincing. I might say, "will you for goodness sake get rid of that stupid accent in the middle" or, "do this with your thumb" or whatever, but by and large he can do all the things I would hope to have taught him. He also gets a real kick out of performing and is the best student I've ever known in terms of handling nerves beforehand. And he really believes in the piano. And I think one of the things that in a sense helps him to be my best student is that we actually understand each other without speaking, on a musical level. And I will probably only keep him for another year and then it's time he went because he'll start to have a false sense of security with....here I am, understanding exactly what he's about or what he's doing. He needs to go and pit his wits against somebody who is not going to find him that easy to understand.

M.L. What for you makes for good piano playing? Lets say the characteristics of a good performance.

Greg I don't think there's any difference between good piano playing and good playing. For me, the sound has got to be good. I can't begin to describe what I mean by a good sound. Beauty, I suppose. It has to be a beautiful sound. Otherwise it's just the same as everything else, it's just got to be right. I need to feel no anxiety that somebody is going to trip over something or whatever else. Yes, it's all connected with the sound because the minute I hear a piano scream I want to kill whoever is sitting there, and pianos do scream when they are treated badly. Musicality, lovely sound, ease, and tremendous control of the instrument. Somebody who can drive a piano, drive it like you would drive a ferrari which is a finely tuned instrument, where, with a ferrari, the exact purr, there are people who can detect the sound. It's not any different to any other instrument. The sound has to be right. The physical thing has to be so organised that you don't have to think about it. Yeah, that's it.

M.L. O.k. Now, all your comments have been very illuminating and thank you very much. Can I ask just a couple more? Did you have any preparation for teaching, yourself? Any formal teacher education or teacher training?

Greg No.

M.L. And is there anything or any one that might have had a major influence on the way that you approach your teaching?

Greg Two people. No, it's more than that but there are two who are the most important influences. ____ who taught me to use my ear and my brain and ____ who added the physical element to all that, but it was the same brain and ear. They both always said, "never blame your fingers", but she gave me no help with the fingers, she expected me to get on and do that, whereas ____ spent a lot of time making sure that I could use my fingers to actually get across what he felt I was capable of getting across. Those are the two in a teaching sense who were the greatest influences on my life. In a pianistic sense the most important influences are.... Michaelangeli who, for me, whether you agree with what he does musically or not, always tells me

something new about a piece I've known for years when I hear him play it for the first time. There's something absolutely right about everything he does. It's a gut thing, I can't explain it in any other way because there's no way I could even try to copy it because it just couldn't happen. He can create the illusion of a crescendo on a single note. How he does it, I don't know. How he uses the pedal I don't know, it defies description even if you sit there watching avidly. And he has a sense of rhythm that I have never come across before which is completely controlled even when it's out of control, if you see what I mean, which I've never been able to achieve, not totally anyway, and so there's still some way to go in that sense for me. They are the three major influences.

M.L. Right. And if you had to write a job description for a piano teacher, it would say something like "this person should....", you know, what is essential for a piano teacher to know and to be able to do to teach well?

Greg They need to be able to play and they need to be able to communicate, both verbally and in their playing. I want to get the last one right. I suppose it's connected with the communication, they need to know when to turn a situation round, they need to know when to let the child or the student or the pupil have their head and when to direct that head. It would almost be easier to say what a piano teacher should not be, (M.L. Well, feel free!) than say what they are. If there's only one way to do something, you do staccato like this, you do legato like this, you play romantic music like this, you play classical like this, absolute death to the piano teaching profession and the music profession, but there are a lot of people like that. I think you need to be able to find out that they're teaching because they enjoy doing it and not because it's just something that they've fallen into for whatever reason. They have got to like it, because if they don't like it, it communicates itself to the pupil and nobody gets anywhere. I'd find it very hard to write a piano teacher's job description, it would take me a month or so to actually do it. (M.L. Well that's a good start anyway!) Yeah, I think the global points are not difficult. It's actually being able to put those into presentable English.

APPENDIX B

TEACHER B: JOHN

B1: Jean - Rondo in D major K.485.....Mozart

Context: *At a previous lesson John had divided the piece into three sections, with each section starting with the theme in a different key. At this particular lesson he decides to concentrate on the second section. Jean plays a little and John explains and demonstrates how she needs to make each finger work independently. Jean plays again and it is at this point that this excerpt starts.*

M.L. Now, first of all I'd like to ask you, would you consider this to be a fair representation of what took place?

John Yes, yes,

M.L. Good. And would you say it's typical of your teaching?

John Yes, I suppose it is, yeah.

M.L. O.K. Could you try to describe what you were doing in this excerpt?

John Well, Jean had a fairly good idea of the piece now, I mean she had been through the whole piece as a piece. I'd heard her play complete sections and I wanted to concentrate on the tiny little details of each section. I cut it into each section so I could spend a lot of time just on tiny details. I mean she's a quite intelligent girl and quite able to take the concentration, I thought, although I must admit the results didn't seem all that encouraging at the time. But these things often, you know, the results often take place during the course of a week and I was simply just going over tiny details, in fact every single note, practically.

M.L. O.k. And what were you trying to achieve in the long term?

John Oh! Well I was trying to get a competent performance of the piece. I wasn't spending very much on the musical side of things at that particular point although occasionally I did mention things like cadences and so forth, and trying to ease the tempo when she was announcing the theme, but mainly I was trying to get her to think very consciously about the technique she was using as applied to the notes she was trying to play. So I made her try to be very aware of the technical processes going on, analysing the music in order to sort of inform her practice in the future.

M.L. Right. You actually demonstrated some of the technical things and you also described the finger movements and you kind of manoeuvred or manipulated her fingers. Could you talk a little bit about, generally, your approach to developing technical.....

John Ah, it's rather difficult. I try to make them think of their hands, purely, I mean they try to

separate although it's not always successful, the means by which you play the piano from the musical intent of the piece, the musical purpose of the piece. So I often bring their attention purely to the fact that their fingers have a task to do of simply moving up and down playing a note, their hands have a task to get their fingers in the the right playing position, and the importance of having a really first class fingering so that they know precisely what sequence of events is going to take place physically. And so the whole process of playing the piano is really memorising a very fixed sequence of events. This is the discipline side of playing the piano, and as soon as you overcome those problems of playing in this disciplined way, then their mind is completely free to contemplate the musical side of things. But there's no use contemplating the musical side of things, or trying to think of interpretation, unless they have the freedom to be able to play accurately. So, practically all that lesson was based on trying to get all these little processes completely correct. And when I was demonstrating her finger movements, I was trying to avoid her hand moving up and down unnecessarily, in order to concentrate every single movement to that which was strictly necessary.

M.L. Right. You mentioned fingering there and throughout the lessons you emphasised fingering and getting a comfortable fingering and a fingering that would work. Do you see it as being kind of central to the whole business of playing the piano?

John Yes.

M.L. Now, would you say that there was anything in Jean's response that affected your approach?

John I was trying to keep myself calm because her response isn't always positive. She's the type of person who says yes as though she understands and she doesn't always understand but she has this habit, a lot of pupils have, of simply saying yes so that you can get on with it. And I found myself getting a little bit irritated by it sometimes and so I try to get myself in hand about it, and insist on getting things right.

M.L. Right. Were there any other ways in which you might have approached that particular lesson?

John My approach - if she had been more technically adept I would hardly have spoken about technical problems. In fact, I never speak about technique unless I feel there's a need to. In fact, ideally, one should simply discuss musical aspects of the thing and interpretation. Is that the kind of thing you mean? I mean, ideally, at the end of the lessons on the three sections I would then forget technical things altogether and presume that they are understood and practised, and then simply concentrate on performance.

M.L. You mentioned technique there. How would you define technique?

John Well, technique is the ability to play the right notes in the right time in the right manner. I use the word "right" meaning musically apt, musically suitable and obviously directed by a musical mind. Without technique it's a sine qua non, without technique there's nothing.

M.L. Is there anything else you'd like to comment on, that you noticed or that struck you during that excerpt?

John Well, I noticed I was being a bit tedious and I was going over the same point for probably

too long but, on the other hand I can't see any way out of this, unless one gets the right appropriate response, one simply has to labour points and sometimes to a very boring degree. It just seems to be a necessary part of the job.

M.L. I don't think it was that boring! Anything else on that excerpt?

John No, except that I wished she had worked hard at the piece. She hadn't worked as hard as I'd like her to have worked. Also, I should have let her play a bit more, I suppose, but I had done that in the past.

M.L. Yes, and as I told you before this excerpt started she had played through the section.

John Yeah. And she's doing well. I like to do....I mean I spend an incredible amount of time over tiny details on things, very short sections, working very with them ?? because I know the time comes when you have to perform. Although it may be tedious at the time, when one walks onto a platform one is extremely grateful for having done it. I can't think of anything else.

M.L. O.K. Thank you.

B2: Terry - 'Small Piano Piece' Op. 3 No. 6.....Niels Viggo Benzon

Context: *Terry is studying this piece for A.B. Grade 2 . This is the first time that Terry has played this piece for John. Terry thinks it is rather strange and "doesn't end like normal". John assures him that he will get used to it and that after a while anything different will sound strange. John asks Terry if he understands the rhythm. Terry plays the right hand alone and John asks him to take it a bit slower and play all the right notes. It is at this point that the excerpt starts.*

M.L. That was Terry playing his "Small Piano Piece". So what's your immediate reaction to this excerpt?

John Ah! I don't really know! It may be a little bit too difficult for Terry. Actually I think it's a little bit ambitious for him, you know. He's not very quick on the uptake at all, is he? He's not very quick to respond.

M.L. No, but it was very clear, and he did respond there, didn't he?

John But he only responded in a very short-term way. I mean, he never learns from what I've just gone over and applies it to the next thing. He always has to be told everything, again and again and again and again. That's why I put things in his book, you know, things to think about, but he very rarely, seldom considers them. In fact, he and his father both have a lesson at the same time. His father is also learning from the lesson, and they discuss these things together, I know. But Terry is sort of very slow and he doesn't understand my sarcasm and my sort of...I can see now that when I say something which I think is humorous, I don't make it sound humorous. I make it sound very deadpan, and it confuses children.

M.L. Well, I think it sounds humorous!

John What can I say about that? (the excerpt)

M.L. Would you say this was a typical first lesson on a piece?, the issues that you were dealing with.

John I'd say yes. Yes, yes, I think it was. I was trying to get across the general feel of the piece, trying to get across the basic rhythms, the idea of getting the fingers and notes right and getting the rhythm right and then you can get into the piece and get on with it. But, Terry just doesn't get on with it really. Occasionally he has his good weeks but most often he's a bit like that. I think actually the lesson is rather late in the evening for him and he's past his best.

M.L. You spent quite a bit of time on the rhythm, with him. Can you talk a little bit about how you dealt with the question of rhythm?

John Well, I always try to relate the rhythm to something they understand. I find this one of the most difficult aspects of teaching the piano. The idea, basically, is to make each child totally independent, so that when they have a piece of music they can make complete sense of it without having to be told what the rhythm is and having it clapped out for them. Because they always say they don't know how it goes, you know, and I try to point out that they have a total set of instructions in front of them, that, given that they understand the rules they can make complete sense of it themselves. So I usually spend a great deal of time on the rhythm, hoping that this is going to actually one day sink in but, with some pupils I'll be doing the same lesson a year ahead in probably the same way. They, most of them, learn to read the notes very well and they can understand chords and so forth, but the rhythm is really a very difficult problem. It's something which you really do have to be able to understand and grasp from within and it's often difficult to get within them.

M.L. Before you actually demonstrated it for him you brought him back to a simpler 6/8, back to the basic 6/8. Is that a deliberate ploy, rather than demonstrate, let him work it out from where he is and what he knows? And with regard to the notes, you didn't actually show him or tell him the correct notes either.

John No, I try and tell them the minimum, actually, I always try to tell them the minimum possible and try to draw as much as I possibly can out of them. There was an American lecturer I heard who said you can't really teach anything, you can't simply implant material from one mind to another, you simply have to get it to come out of them somehow or other, you know, to "educare."

M.L. Yes, to lead out. That's probably why you use a lot of questioning here as well.

John I'm always asking questions. Seldom getting the right answers!

M.L. Is there anything else you'd like to comment on, on that excerpt?

John No. I probably spent too much time actually on this one extract, on this little thing but I think it's such a problem. I can understand that one could make it more interesting, but the one thing I didn't want to do was to play it to him. I just didn't want to play it, because some people have very retentive memories. Having heard it once they can then play the thing themselves and it's great fun but then they haven't learnt anything, you know. And I feel that the time spent on making him go over this is better spent. There are other ways of loosening up a little bit and making it

more fun, but, I didn't want to do it that way.

M.L. You said Terry wasn't, that he was a little bit slow. I noticed with the rest of the students, that they seemed to read extremely well. When they would bring the pieces to you there wasn't much to be sorted out as regards notes or rhythm.

John No, that's very nice, I hadn't noticed that myself. I just.... I'm always dissatisfied with whatever they do. Occasionally I get very pleased that they have done something well, but I wouldn't have noticed that.

M.L. No, but I was wondering did you emphasise sight(reading), they seem to do sightreading every single lesson. Did you concentrate a lot in the very early stages on developing their reading facility?

John I always do a lot of sightreading and I stress reading, particularly at the beginning. The idea is, as I said before, to make them independent. In other words, to try to bring them up, I keep telling them the idea is to put me out of a job, which they think is rather strange! But it's just for them to be independent so they can read lots and lots of pieces and enjoy things in a bigger way than just having the set routine of pieces. Mind you, it's very rarely you ever find a pupil who actually goes to a library and actually gets music out on their own initiative and plays some. Occasionally you find someone.

M.L. Generally, the students seem to be covering quite a lot of repertoire.

John I did choose Wednesday evening rather cunningly because at that part of the evening, the earlier part of the evening, (the latter part, not so good), but the earlier part I did have some good pupils, you know. There are other pupils who, no, perhaps that's a bit unfair, no actually when I come to think of it there are, that's pretty well, probably a bit above the average. I do like them to do lots of repertoire.

M.L. Yes, if they were doing exams, they were doing exam pieces plus, and then some of them were working through Microjazz and they were producing a piece every week. I think that was Jean and.....

John Yes, it's always exam pieces plus. I never, I treat the exam book as a book to be worked through and I don't let them say you've got to do A1, A2, as far as I'm concerned they do the book. This is the term before the exam. They do all their scales the term before the exam and I only let them discuss what they're going to do, it sounds rather dogmatic, but I only let them discuss which piece they're going to play about half-term of the exam term. And then they can say to me, "well I'd prefer to do this, this and this". Then it's based on real choice, rather than flicking through the pages and doing the ones that look easier, you know. Yeah, yeah. I think to be Grade 5 you've got to be able to play all the pieces in that book. I don't like exams particularly, I think it does a lot of harm in many ways, but it's part of the world, and it's not fair to deprive them of it.

M.L. Yes. But you didn't seem to put....I was there a couple of weeks before the exam and there was no kind of "multi-pressure" put on.

John No. Well, once again they were two very good candidates. Clare got 137 which isn't bad,

and she also played in the Beethoven day EPTA ran, so she had a lot on her plate at that time. But I know that she was very capable. Tony, I was deliberately playing down because about, oh, four or five weeks ago, I discovered he didn't know any of his scales. Now he had been doing scales continuously for two years and I can trace back his book to that. And on one occasion he had actually damaged his arm and couldn't use his arm for about three weeks and I put him on one hand pieces and I showed him all sorts of different ways of practising scales. He knew them at that point which is over a year ago. And then, he'd got into a kind of hysterical state. The pressures had been too much for him and he had a sort of scale blindness. It came as an enormous shock, and at first I was horrified by it because I pride myself on my pupils knowing their scales. So in fact I was led to phone his mother up and ask her what the problem was. (His father is a very fine musician incidentally. I don't know if you know ____ ____, he's assistant organist at the ____, and he's a conductor and conducts choirs.) He's in the ____ choir, and the ____ choir were just about to go to the States for a week or so, and pressure was piling up there, the pressure of schoolwork was piling up and he was going through a very bad state. His father was away from home a lot and his mother said "for God's sake don't push it," and so I decided to just leave it and do it as gently as I possibly could, and not to get him worked up about it. So, it was a deliberate ploy! to be as kind as possible.

M.L. O.K. Shall we move on to the next excerpt.

John Yeah, yes, of course.

B3: Sandra - Visions Fugitives Op. 22 No. 4.....Prokofiev

Context: *This is Sandra's first lesson on this piece. She plays it through before the excerpt starts.*

M.L. That was Sandra playing No. 4 from Prokofiev's Visions Fugitives. This was Sandra's first lesson on this piece, and you said, "let's organise it." So, can you describe what you were trying to organise there?

John Ah! Well, the piece wants to be...unfolds roughly into three sections, if I remember it. The first section is in triplets, (sings) with very quickly overlapping imitation. The second section has these incredibly difficult scale passages which go up and down the piano and the third consists of staccato chords where there's a kind of melody coming out of the tenor part, of the bass-tenor part, you know. With three separate problems, you know one shouldn't talk about a piece of music being problems but, from her point of view, there are three separate problems, so I was trying to tackle them one at a time. You see, Sandra has a lot of flair for playing the piano and she probably makes all her schoolmates think that she plays it extremely well, and she does, but she has never sort of slowed it down to actually listen carefully to what she's doing, and she's very superficial, in everything she's gone out to do. And I'm trying, in a reasonably calm way, to get her to slow down

and to think about things. And in some ways it interferes with her natural flair, the way she wants to do things, but she is being very sporting and sort of going along with me! I always, there's some nasty thing inside people, a kind of a jealousy, I think, inside older people when they see young people who've got this sort of brashness and terrific flair, that they sort of step in and stop it. It's a horrible feeling and I recognise it in myself, I suppose, and I'm sort of fighting against it. At the same time, wanting to do it because I want to get her sorted out.

M.L. It's a case of kind of being cruel to be kind!

John Yeah, it is that. But the thing is, not to enjoy the cruelty! I mean, there's all sorts of funny sorts of things that happen to you. Basically, I'm trying to do it as kindly as possible, you know, to get her to organise things. I make her go over things more than she would normally do it because she has aspirations to play really well. So I really sort of pin her down and make her do things carefully. She played the scale passages reasonably well, because she missed lots of notes out, and she was perfectly satisfied with it, and when you start insisting that she gets them right then you feel this sort of ambivalent feeling coming over you. Yes, it's just learning from experience

M.L. You said there you wanted to get her to listen and to think. Do you think these are two of the important things in piano playing?

John Oh yeah, yeah, very much so. Listening to what she has done. People talk about listening beforehand but I don't think you're listening to it, you have to sort of know what it is you want to hear and then, having played, listen to it to assess how near you've come to what you conceived beforehand. But before you can conceive something beforehand you've got to have a lot of knowledge, a lot of experience. It's a very wise experienced player who actually knows exactly what he wants to achieve. A lot of pianists however, well a lot of people say, of her age and her experience, will sort of throw their hands on the keys hoping for the best, hoping that something will come out. I'm trying to make her think about the kind of piece it is, the kind of sound she wants to hear, the kind of sound which is suitable for Prokofiev, the approach to the keyboard which would be quite different say, from the approach with Chopin. That's basically it.

M.L. Yes, actually, you said that with Prokofiev came a whole new way of playing piano. And this was obviously Sandra's first encounter with Prokofiev. How do you think students develop a feeling for different musical styles, and how can teachers help them develop?

John Well, the difficulty is that so few pupils actually ever hear any music. This is our biggest problem. One battles on saying, "this has got to be Mozartian, it's an aria in an opera," and then you suddenly realise that they don't know who the hell Mozart was, they don't know what Mozartian was, they have no idea what an opera is, they've no idea what bel canto means, they've no idea what singing means. You know, they're brought up in a different generation, in a different culture altogether. And so, really the only way you've got of doing it is either to encourage them to listen to Radio 3, it sounds awfully snobbish! or Classic F.M. but it's the only way of doing it ????. Thirty, forty years ago there were Home programme and Light Programme and you heard classical selections. There was a whole, general repertoire of pieces that people knew. I mean everyone knew

the Tschaikowsky Piano Concerto, everyone knew Rustle of Spring, everyone knew little pieces by Mozart and it was sort of general experience, but nowadays children grow up without any experiences at all. And so the piano teacher is the only person I can see who actually can play them something which they don't know. So you have to demonstrate and say exactly what it is that they've got to be listening for, in the hope once again that they're going to go on and listen to it. But often the piano teacher, and sometimes with the co-operation of their parents, is the only person who ever is going to bring that kind of music to them. It sounds bad put in those terms, but that is actually the case. I have very musical children who never considered listening to Radio 3 or Radio 4 Classic F.M. They just don't know about it. It's Radio 1, Radio 2 or the local pop station. It's just what they've always listened to.

M.L. Yes. In your teaching you refer to other instruments as well, and Beethoven's Seventh Symphony, I think we had a reference to that.

John Yes, well that's mainly I think for his father's benefit! I mentioned that 'cause his father's a very keen musician, and the hope is that his dad will rush home and get Beethoven's Seventh and put it on. That's why I think I mentioned that, cause he wouldn't know what Beethoven's Seventh was, you know.

M.L. But, do you think it's important that students are made aware that there is a larger musical world out there?

John Oh yes, oh terribly) And as you say, for some students the piano teacher may be the only one that can do..

John Yes because you can mention things they haven't a clue what you're talking about. And often, I often sort of suddenly realise that what I'm saying is a lot of nonsense as far as they're concerned because they have no concept of what's going on. Mind you, since G.C.S.E. I must say they do have a much wider knowledge now and they're more able to listen to a much wider range of ?? (music, things) because the good teachers in schools who do this well do introduce a lot of music. But I've often found that the only Mozart they'd know is the piece that they're playing, and, what can one do? It's impossible.

M.L. While still on the business of style, I didn't encounter any romantic music in the group that I was looking at. Is it just the way it happened? Do you think any of the different styles are more difficult to teach? or.....

John I think romantic music is very difficult to teach. Being as it's based on, really, operatic music of the 19th century, all the Chopin arias, the Chopin nocturnes and things. And all the melodies have lovely singing tone I tend to avoid and I hardly ever teach Chopin because it would sort of burn me up to hear their attempts at playing Chopin. So I tend to choose things round the romantic period. I find also the technique is rather heavy and cloying and children want to get things which have spring and rhythm to them and more modern or more classical or more baroque. I do tend to avoid romantic music.

M.L. Oh. No, I just thought it was just the way it had happened.

John Well, I tend to avoid it unless I feel really sure of a pupil. I would never dream of giving anyone a Chopin, I can't remember the last time I taught a Chopin nocturne. I just dread it. My wife is quite different, she teaches a lot of romantic music, but perhaps it's something she has got the....no I can't stand it.

M.L. Right, is there anything else you'd like to say about Sandra and her Prokofiev?

John Well, she had never been taken to task by any of her teachers before. She'd never been made to go over things carefully and do things to any kind of standard really. She has been very successful at festivals and so forth, you know, and I want to try and sort of get her right without upsetting her, you know, so I'm constantly on edge with her, you know, not to say the wrong....or to say the right thing in the wrong way. I'm very aware that you can make a remark which lasts a lifetime, and that remark niggles at the back of your mind for an awful long, long time. So I'm trying to get her to think hard about what she's doing.

M.L. Right. When you say "to get her right," you've talked about getting her listening and getting her thinking. What other kinds of things do you emphasise?

John Well, her attitude. She's too superficial. She's far too satisfied with what she does. This is where that "niggly" bit comes in, because there's always that possibility, well am I pushing this too far and for the wrong reason, you know. I don't think I am for a moment, but there is always that little doubt. You're concerned that they did lose their flair which is a very precious thing, isn't it? you know, something which you've got to be very careful. In the old days when I was a kid, if anyone had any flair at all you'd try to suppress it, you always put people in their place you know. Well, we'll soon show him who's boss type of thing, or we'll put her in her place, and this was a normal thing with piano teachers. It was a terrible thing really.

M.L. I can't remember who it was but you did actually say to one person, "I don't want to spoil your spontaneity, but....."

John Yeah. I probably did, because I'm aware of that all the time.

B4: Clare - Sonata in G minor Op. 49 No. 1 (1st Movt.).....Beethoven

Context: *Clare is preparing this piece to play at a festival in a few days time. She says she has the movement from memory apart from two bits which are causing problems. John suggests she sing it to herself, particularly the bass part, and find something to latch on to. Clare plays the movement through and John demonstrates a little, singing the bass part. This is where this excerpt starts.*

M.L. Would you like to describe your approach in this lesson. What might you have been thinking?

John Well, when we started off, the question of whether she should play it from memory or not

had been worrying her quite a lot. In fact her mother had spoken to me and she was getting a bit upset about it, that she noticed in the festival, I think.... was this before the....

M.L. This was before the festival. Actually, later you said the festival was on the following Sunday, and you said if the festival was on Sunday, play it with the book.

John That's right, yeah. Well, her mother was saying that she was feeling quite worried about playing it from memory and I wanted a commitment either way. I didn't want her to be in doubt about it. I either wanted her to play from memory or not from memory. And when I knew that she wasn't too happy doing things from memory, then I abandoned the idea of doing it from memory, and so I then just forgot about doing it from memory, because I didn't want her upset in any way. I know she was getting that way. She has all the technical ability that she needs to play this piece, and I was simply trying to get her to concentrate on playing it as musically as I possibly could, according to her own sort of concept of the piece. You know, I didn't want to interfere too much with it but there were some things which were.... she tends to sort of be too musical, and that's why I found my own playing was a bit too brisk, cause I tend to do the other extreme, and that too brisk attitude I demonstrated just then, hopefully it sort of got it, that she'd get somewhere in the middle.

M.L. Right, yes, and she started it too slowly as well. You spoke about the tempo. You talk a lot about tempo, generally, in playing, about the students choosing a suitable tempo.

John Yes, I thought that would be.

M.L. I was interested in your comment towards the end when you said "its beginning to mean more and more to you, it makes much more sense and the thing is just coming out of you as though you're speaking it, singing." Would you care to elaborate a little bit on that?

John Well, the ideal performance, to me, is the performance that the conductor gives conducting an orchestra. The conductor is not concerned with the nitty - gritty of bowing or fingering and God knows what else. He's there simply to control the music, leaving it to expert players who know what they're doing, and that's a lovely state to be in. And I think of the performer, but he's ready to perform, being in that kind of state where all he has to do is to sit back and then image the most beautiful performance that he can imagine and just play it, and then the music is speaking rather than singing, it's a sort of direct communication, and when I feel a pupil is doing that, on those very rare occasions, I get the feeling that it's just a matter of speech, that the music is speaking directly, and I thought she was getting somewhere near that. In fact, when she performed it at the Beethoven day, she really did extremely well and everything went according to plan. The only thing that was wrong with her playing was it was just a little bit too timid, just at the beginning, she gradually got the feeling of the hall, but then she's only very small and the hall at the Guildhall School of Music must have been an enormous hall for her, but she played it very well and I was very pleased with what she did. And I felt all the way through that, most of that last page was just too good, I didn't want to spoil anything and I'm aware that if you say things, especially when they're so near to performance, that you can spoil it with just one word, and I was trying not to say that one word, you know.

M.L. And is that why you let her play it through again as well?

John Yes.

M.L. You said at the beginning she responds very well. Do you mean she responds very well to what you say or she responds very well to the music?

John To both. She responds and gets things right immediately. She understands what I'm talking about, and I tend to be a little bit oblique in what I say, I don't always make direct remarks, I'm often a little bit beating around the bush a little bit, you know, but she seems to understand it, she seems to go along with my way of thinking.

M.L. How can you develop that kind of responsiveness in other students?

John Well, they just have to get used to the way you think and the way you speak, you know. There's a great deal of sarcasm in what I say all the time. I'm aware of this and there's nothing I can do about it, it comes out, and they have to accept that the sarcasm isn't ill-intentioned, you know, it's just my natural way of speaking and they either accept it or they don't. Sometimes they get very annoyed by it, but most often they accept it after a while, they begin to know. I try to be as kind as I possibly can, I try to be as encouraging as I possibly can, but I get moody and irritable but, you know, I try to draw everything out that I possibly can from them and try to make them see what they're trying to do, as far as I can. I think that's what informs me all the time. It's not always possible because they haven't got, sort of, the layers of experience behind, you know, of what music is all about. To most pupils playing the piano is a kind of physical act which they do, which they enjoy doing. Now, it's like Glen Gould saying that he can't stand Mozart but his fingers love it! It's nonsense, but I understand fully what he means. Intellectually he just doesn't like Mozart at all but it's such a nice thing to do, such a physical, enjoyable thing to do that he lets his fingers get on with it.

M.L. Why do you think students play the piano?

John I haven't a clue very often. There are so many other wonderful things to do. I really don't know. Sometimes perhaps.... I've been taught over the passing of years (??) never to ask. I mean, it's my income and, to be on its crudest basis, if I start saying, "oh, what the hell are you learning the piano for when you could be outside playing cricket," they'll say "alright, goodbye then, I'll go and play cricket." So I have to take it that they enjoy what they're doing, but when I think about it, after some lessons I can't understand why they come back the following week.

M.L. What do you think they get from it?

John I don't always know. It's just a sense of achievement in playing what must be a rather difficult instrument. On some level they must get a lot of enjoyment from it, but I don't think they could say what it is and I probably couldn't say what it is, but there must be some psychological, some musical deep thing that they're getting from it. Goodness knows why sometimes. I mean someone like Terry will struggle weeks and weeks and weeks over a piece and not often achieve a good result. Oh that's being a bit unfair, sometimes he has done very well. I don't know, sometimes to please Mummy and Daddy. I think the stronger ones very often give it up if they

don't like it. It's often the weaker ones, the more plastic ones that tend to go on with it. It's very hard to say, it's very hard to say.

M.L. Do you think that piano playing, that learning the piano, develops children musically, in a general way?

John Oh I would, yes, I think so. I think it's one of the most difficult things, I mean intellectually it's very difficult to understand, it's intuitive. You've got to sort of have a feeling for that kind of thing, you've got to have enormous control over your fingers and over your body, you've got to have enormous sense of timing, you've got to have enormous co-ordination. There are a huge number of things you have to be able to do, to play the piano really well, but I'm always doubtful about what used to be called the theory of transfer of learning. Because they study or do something well on the piano, it doesn't necessarily mean they have the mental discipline to do other things well. But I really do think it's a very, very, very difficult study and it's very very good, it sort of gives you a sort of central aim in life. It gives you something to put your mind on each week, to overcome a difficulty, to overcome.... something to master, a feeling of achievement, a feeling you're getting somewhere. It sort of integrates your personality in a way. You know, you have this thing, you look at it together each week and I suppose there are benefits in that way. Certainly music is a terrific help in character training and personal development, I think. Discipline in having to play in an orchestra, discipline in having to prepare yourself each week, to be challenged by a teacher and to be corrected by a teacher. You have an opportunity to have a one to one relationship and get approval, and to kind of win approval of an adult which is rather a nice thing to do if you're a child. So there are all sorts of plus points for it but I never think really too much. .

M.L. Well, you've talked about it a lot! Well, to get back to Clare, "it's beginning to mean more and more to you," how does one teach towards this kind of quality that you were speaking of, that allows the music to speak?

John Well, the way I do it is simply to let them overcome the little details, the annoying little bits and pieces, because unless they can do this they can never get through to the music. So it needs a lot of hard work on tiny details all the time, and if they're still with me at the end of that time, then they're beginning to understand what it's all about. I don't let them keep on a piece for too long. If they have a piece to do and I know they've got a certain performance to give in a certain period of time, they'll work on it very comprehensively immediately and then they'll leave it and then they'll come back to it. That's what I did with Clare. And the reason why she knows it so well was that this is the second time we've learnt it. We've done other things before and between that, and she's coming back to something now that she feels very familiar with. Although she hasn't memorised it, she knows the notes really well, and she has enough music in her to interpret the thing well now. If I left it to her, she would be playing it slower and slower and more musical and agonising over every phrase but, you know, I was brisk with her to try and move along.

M.L. Right. You said she has enough music in her to know what to do with it. Do you come across students who would have the fluency and be able to get around the piece like you were

describing, have spent the time on the details and yet it doesn't come out in the way that it came for Clare. (JOHN Yes) What can you do for these students?

John Not, well I suppose I can do..... It depends on how much they want to do it themselves. I mean if piano playing is just one of many activities, another sort of activity which they do because they're used to doing it, then not very much more can do. But if they really do seek to be musicians, then, the only thing is I can recommend them to listen to music as much as possible, to compare performances, to listen to critics evaluations, say on a Saturday morning on Radio 3, listen to how people speak about music, how they compare performances. That's all really. Just to absorb themselves. I mean the way you become a good jazz player is not to read a book about it but to listen to jazz pianists, and form a basis on which you hold your opinion. I was brought up with a limited range of records with a wind-up gramophone and I believed for many years that the performances that I knew on record were the only possible ways of playing the pieces. And when I heard Chopin's Ballade in g minor played in any other way except the way I was used to I just sort of laughed at it and treated it with scorn. And it took me a long time to realise that there were many, many ways of playing a piece of music. And this is what the children must do, they must listen to lots of performances and then they can evaluate their own.

M.L. And do you think then that your responsiveness will develop that way.

John I think so, yes. You might get the odd little genius who sort of was taught in heaven before he was born, but that's very very rare. Schubert's teachers gave up on him and said, you've learnt it all before. What they tried to teach him, he already knew, so they always said he must have learnt in heaven, you know!

M.L. I think this is an interesting one because some people say that it's an innate thing and that..... Yes I suppose, if I put it like this, how much can be taught?

John Well most things can be taught to a certain degree but a great deal has to be absorbed by the actual pupil through his own desire, his innate desire to be taught really. The thought that often worries me is what happened to the wonderful Chopin players before Chopin was born? What happened to the incredible pianists who were born before the piano was invented?

M.L. That's something to think about! At the end of Clare's lesson you said, (you didn't see this bit but this was after the tape ended) "let it grow, keep growing, think about it, sit in an armchair and play the thing through in your mind as though you were listening to a record." How important is such practice away from the piano and the thought process behind it?

John I think in her place, being the type of person who would actually do that, I think it's very important that she does that. Because in that way she then hears that idealised performance which she is aiming for, and this develops the pre-hearing bit, so that when she sits down to perform, the moment she has overcome her nerves and natural reticence and shyness and so forth and begins to feel that she's at one with the piano, then that performance which she hears in the armchair will start to happen. I very seldom say that to people, but, to her I could say that, to Tony I could say that, I think to Jean I could possibly say that. I know I could say that as well, possibly, when the time

came.

M.L. Also in the excerpt we just saw you said that, “to begin, you must get everyone listening, a very positive opening.” How can one develop this sense of projection, this sense of performance?

John Oh, I don’t think a musician has to project. I think what he has to do is to perform, and the music projects itself. I think if you deliberately set out to do it it’s not right although I did tell her, I must admit, to do that. There is an element of performing which is show business and an element in show business is to get hold of your audience by the scruff of the neck, and you’ve got to get their attention so it’s very important the way you start off a piece of music and it’s important for a young performer to think in those terms as well. I don’t ever want people to say “oh, she’s only very young and she tries hard”. It’s completely irrelevant...

M.L. .(Tape change).....that an artist is someone who.....

John Someone who sort of conveys the spirit and the structure, the character of a piece of music. And it’s very, very important that you start off the moment you begin. You’re not a little girl, you’re not a little boy, you’re an old man, you’re an artist. You start and you try and capture the audience immediately and make them listen. It’s important the very first note you play that people sit up.

M.L. Right. Clare was preparing this piece for a festival. What are your views on festivals?

John I see a festival as the same way I see the culmination of a syllabus. When you get to the end of a syllabus you have an exam. There’s some way of sort of regurgitating the knowledge which you’ve studied, and a performance is very very important at the end of a period of study. And so whether you call it a festival, concert, competition, is really immaterial. I’m not concerned with the mark she gets. I’m really concerned with the remarks she gets. I’m concerned with her having an adjudicator who is perceptive, and if I haven’t noticed something about her playing which is important and which I should have noticed, I like to read about it. So, I never say to them, “where did you come?” I always say, “what report did you get?” and that is the culmination of the lessons, is the performance. She goes in front of people and she is an artist. She practises being an artist.

M.L. Yes. I think a lot of students don’t get the opportunity to perform.

John No, they don’t. No.

M.L. And one wonders then, you know, what they’re aiming for.

John Well it’s their own little pleasure, which is perfectly valid. I mean, why do you read a book. ? You don’t read it to read out loud . You get the pleasure from it, you know.

M.L. Before that excerpt began you sang the bass for her and you suggested that she sing as well. At other times throughout the other lessons you got some of the students to sing or to sing their sightreading before they’d play it. Would you like to talk a little bit about this?

John Oh, well, it’s important that when you look at a piece of music you have a fair idea of what the piece is going to sound like. Even if you don’t have it in total detail, you’ve got to have an idea of what the sounds you’re going to make are. When you’re doing a sightreading test say, the idea is to perform a piece of music at sight, not just to play the notes through and say words as though

you're barking at print. (??) The important thing is to give an idea of what the music sounds like, and to do that you've got to have some idea of what it sounds like before you play the notes. So, it is important to get an idea of what phrases are and how....or what a piece of music looks like on paper. But, a piece of music exists apart from its appearance on paper. The appearance on paper is simply the manifestation of the instructions to play the piece. That sounds....sounds good! So very often I get them to sing simple phrases that I know they'll be able to sing. I avoid difficult things, I must say. And they get a thrill from the idea of being able to look at a piece of music and sing it. It's very important.

B5: Sandra - Study.....Cramer

Context: *Sandra plays through the study first and the excerpt begins as she comes towards the end of the piece.*

M.L. Right, that was Sandra playing her study. So, what's your immediate reaction here? Can you remember what you might have been thinking?

John Well, I was thinking that Sandra is a lazy little bugger actually! That's what I was thinking to myself. She really should have learnt it much better than she did. But, once again, she's very complacent and very superficial, you know. She sees semiquavers and just throws her fingers at the middle of them and, see, she sat, at the beginning when she played the first time and then she crumbled in the chair, a sort of feeling of dejection, that it was too difficult for her, whereas she has the ability to play the piece easily, if only she'd get down to sort of learning the thing sensibly. I didn't want to sort of haul her over the coals and tell her off. I mean I would have been slated unmercifully by one of my teachers. But, I just wanted to be as nice as I could about it to her and made her try to get enthusiastic about learning the piece properly.

M.L. You said here about it being a piece of music, the studies all being pieces of music. Actually she did them another day and you emphasised that as well. And also, you said something about wondering whether studies were the best way to deal with technique or not, or whether it's better to come across the things in the pieces. Would you like to comment on your use of studies or exercises in your teaching?

John Well, I find it always extremely difficult to have strong principles about anything to do with piano playing, and in my own playing one moment I think to myself, "it's time I did some studies," so I get out the Cramer studies or I get out Czerny studies and I spend a couple of weeks and at the end of a couple of weeks I say to myself, "what the hell am I doing these for?" All the time and energy I spent in doing these I could have spent in learning something more sensible and I stop doing them again. And then, every so often I come back to them again, and sometimes I go on to finger-exercises and after a couple of weeks I wonder what on earth I'm doing. And I really don't

know what the best way is, even at my advanced years, to know what the best thing to do when you're learning the piano. I simply don't know. I simply don't know what it is that one is seeking for all the time. So, I put Sandra on these studies to see what effect they'd have on her, to make her think just in terms of having very short pieces, mainly very short pieces of music, with certain difficulties, and to make her really come to terms with learning things a bit more carefully than she has in the past. And rather than waste her energies on really good music, although these studies are good music, to make her spend some time on these little, pithy little things that she can get on with, and then perhaps when she has learnt some good habits, then to start on classics again.

M.L. Right. The only other person that I observed that was doing studies was Carl, little Carl.

John Little Carl? Oh yes, yes.

M.L. He was working through a little book of studies as well. The others seemed to be doing scales and sightreading but they weren't doing any studies or exercises. Does it kind of depend on what stage they're at or

John Yeah, with Carl, I think he's capable of doing some very good things. I think he has got a lot of ability and his family.... both his older sisters I taught are both very musical, and I feel he has got the same kind of quality and I want him to sort of push ahead and give him lots of varied material. That's why I gave him that book of studies because there's so many interesting technical problems in the Grade 1 book of studies. I don't know if I'd go on Grade 2 and Grade 3 with him. I just want to give him a wider experience of learning things quickly. There was a stage, early in his career, when he was almost giving up because we had the wrong book, and he was complaining to his mother, so I changed the book and then suddenly he took off again.

M.L. I was interested in your use of words like "express" and "meaningful" there in that last one, and your comment on the "beautiful harmony" and the "poignant dissonances." Would you comment a little on that?

John Well, it's always dangerous using these words as applied to music, because what one person finds poignant someone else finds just a pain in the neck, you know. But I think that you've got to slow all the processes down in a piece of music and I was deliberately using those words because she simply skates over them, so I wanted her to slow everything down and draw attention to the fact that these are really "piquant" harmonies. There are lovely harmonic clashes which she simply wasn't aware of. At the speed she goes, she never is aware of any of the harmonic clashes. So I really wanted to draw attention to it. I don't, the words are not normally used but, in her case I thought I had to, you know.

M.L. She did some other studies as well and you were concentrating more on getting her to be more meticulous really, fingering and hand positions and things like that. Are these the kind of things that you think she will get from the studies, good habits as regards these things?

John I don't want to be doing those things in the middle of a Beethoven sonata. Those things I want her to learn on some other not such worthwhile material.

M.L. Right, O.K.. In one of the other studies, and I can't remember which one it was, you said

about a feeling for the key, for the “A majorness”. You were talking about a feeling for the A majorness of the chord and you gave her a little exercise to do, playing through scales, rippling through scales, up ten notes and then starting on the next note. This feeling for key, do you think that's important, in that context, in a kind of a physical context and also as regards key colour which cropped up with some of the other people.

John I wouldn't say as regards key-colour. I would say that certainly as regards the tactile sensation of playing in a certain key, to know where the bumps are, you know, and so, as her hand moves up the keyboard she can feel it moving backwards and forwards covering those notes. It's instinctive you know. When you're playing things by Liszt where you're whizzing up and down the keyboard, you've got to have a feeling for that particular shape, basically.

M.L. O.K. Is there anything else you'd like to talk about as regards studies or Sandra or that particular excerpt?

John Well, the study is far more difficult than she realised it was. She thinks that playing through the piece at full speed sounds rather good, you know. Those Cramer studies are very very good, they're the ones recommended by Beethoven for his nephew, and they were the earliest set of studies, I think, written for the keyboard. I think they're the earliest extant set, the Cramer. Each one is a little poem, and I find them very very useful. They have, in a little nutshell, in a matter of twenty or thirty bars a lot of technical problems and ?? musical problems. I think they're very good for her.

M.L. Actually, she remarkled herself that they were more like pieces than studies.

B6: Carl - “Friar Tuck”.....Leslie Fly

Context: *This particular excerpt is taken from the beginning of Carl's lesson on this piece.*

M.L. Well that was Carl playing Leslie Fly's “Friar Tuck.” Can you describe what you were trying to do in this excerpt?

John Oh, how do I put it into words! He was playing a piece which was slow, very sustained and rather dignified, a piece which really doesn't suit his character at all, because he's rather.... he'd be happy playing pieces called “Puck” or something like this. And I was simply trying to slow him down and try and get him to play in a sort of dignified, slow and thoughtful way and, once again, to try and think about the music he's trying to play.

M.L. I notice here, and throughout your teaching, you sing and hum and count aloud and conduct. Is this conscious or unconscious?

John It's unconscious. It's a bad habit, I think it's a bad habit. And I think actually I was told once that it's done subconsciously because you try to blot out the sound your pupil is making by increasing the amount of noise you make yourself! I don't think that's strictly true, but I find it a

very natural thing to do, but I realise it must be very irritating for pupils and I have one pupil who tells me to stop it.

M.L. Do you think it could be helpful though?

John Yes, sometimes it's very helpful, and a number of pupils say they can't play unless I'm singing along, because it tells them how I'm phrasing and how I'm breathing and this kind of thing.

M.L. Yes it's, it's kind of another way of demonstrating really, isn't it?

John It is, yes, except it's too continuous and you're taking the initiative away from the pupil. It's something I find myself doing and try to stop myself doing but I can see it's a rather irritating thing.

M.L. Well, I didn't bring it up as an irritating thing!

John No, no, no. It's very relevant.

M.L. Now. I noticed your use of imagery here, where you were talking about Friar Tuck and his tummy full of venison and apple pie and this heavy pompous, majestic, stately person. You used imagery in other lessons as well. How do you think this helps the student?

John Oh, any imagery one can use helps the student. It's difficult to know what kind of imagery will appeal to the actual pupil himself but anything which gives them a clear idea of the musical effect is helpful, I think, extra-musical images.

M.L. Right. Are there any other ways in which you might have approached that particular lesson?

John I can't think of any. Can you make any suggestions?!

M.L. No, I just wondered, or was there anything that Carl did that affected the approach that you adopted? I suppose that's a silly question really, because everything that Carl does affects the approach that you adopt.

John I intuitively respond to what he's doing by often going to the other side of the pendulum, going to the other extreme you know, by making him play even slower than necessary. No, I don't think there's any other way I could have done it.

M.L. O.k. Is there anything that you'd like to talk about that came up in that excerpt?

John No. I tend to be, once again, rather demanding of Carl because I think he's capable of satisfying it, insisting on all the slurs and everything else, they are an essential part of that piece, and try to give him this sort of pompous dignified feeling as he's playing, because without that external imagery I don't think he'd ever get the idea of what the piece has to sound, how it's going to sound. No, I don't think I'd find fault with what I was doing. That sounds complacent, doesn't it?!

M.L. Not at all! Will we move on?

John Yes.

B7: Tony - Gigue from Partita in G.....Handel

Context: *Tony is preparing for his A.B. Grade 5 exam in a few weeks time. Tony plays through the piece and the excerpt starts as the piece finishes.*

M.L. O.k., that was Tony playing some Handel. Now, can you describe what you were doing in this excerpt?

John Well, I was trying to get him to respond. I find it very difficult to get any response from him at all. He's a good boy. He does everything to please teacher and he always says "yes, yes," and agrees everything and doesn't do anything. So if I show him a passage he'll say, "agree" and then he'll just go back to what he was doing before. So, I try very hard to get him to do something and the most he ever does is about one bar and then goes back to his old sloppy ways again. I was trying to give him some idea of this matter of articulation, of phrasing in a piece, to make it a little bit more interesting, to give it a lift, to give it a dance-like structure or feel to it. I wasn't succeeding very well and in the end I'd probably have given up and changed the subject because he just doesn't respond you know, he's too, he'll say "yes, yes" and agree to everything.

M.L. Mind you, after you demonstrated it he did it for a little.

John A little bit. It goes for a couple of bars and falls down again.

M.L. You were appealing to his imagination there as well, with the dancers on the lawn and.....

John I was going overboard there. (M.L. Well, I could see the dancers on the lawn!) Well, I tend to do that because I have played for dances when I was in the army in a huge ballroom you know, and you're playing away and it's a really thrilling experience, cause seeing people dancing to you, knowing that rhythm you're playing is what's doing it. And every now and again when I'm playing anything in dance rhythm, I sort of glance over there and look at them, or I imagine, I sometimes use with older pupils, I can imagine some girls who are dancers sort of sitting around smoking, sitting around on chairs, you know, just looking at their nails and brushing and so forth. And then I say to them, when they start to play, if those girls sort of suddenly stamp out their cigarettes and start to dance, then you're successful, but if they're still sitting around just looking at you then you're not successful.

M.L. How important is imagination in piano playing?

John Ah, enormously important. You know, I try to get the picture of the period they're playing. In my own limited imagination I try to convey something to them, that everything they play is written at a particular period in history when there were certain things around, people, you know. It's important to think of the kind of clothes people were wearing, the kind of plays they were looking at, the kind of music they were hearing, the kind of art and so forth, everything. Their experience is extremely limited. Even talking about the sound of a dress, a crinolene dress has got a certain sound to me. The sound of people dancing is a very peculiar sound, you know. The sound of.... a swish of dresses as the movement of feet over floor is important, you know, all part of the

one thing.

M.L. You demonstrated there again to give him the character. I'll tell you what I was interested in. You demonstrated various possible ways of phrasing, rather than actually prescribing for him.

John Well, when doing music of this kind, which does depend on articulation rather than pedalling and so forth, I often don't make actual decisions about how I'm going to do it, because once the decision is made, the piece becomes extremely boring. So, I often suggest different phrasings to them, and then say, when you perform it then instinctively, having presented your mind with all sorts of possibilities, you will then choose the one that's suitable for that particular moment. It's a gamble, but it's a gamble I think performers have to take, it's a risk you have to take, it's one of the risks of performing, that you hope, after studying the possibilities you're going to choose the right one, you know. And that's what I like to do with him, you know, to, to put different possibilities, I only actually gave him two possibilities because there's not much you can do with three notes, and I don't want to go into anything more elaborate, he can either do it three equal notes or he can do (sings).

M.L. Could I just ask you a few general questions now? the first one being, what, in a nutshell, for you makes for good piano playing?

John Good piano playing?

M.L. Yes, the characteristics of good performance.

John The thing has to have an earthy quality, it's got to belong, it's got to be alive and be earthy. In other words it hasn't got to be too intellectual. It's got to be intuitive, although at the same time it's got to have an underpinning of intellectual understanding of the period and style and so forth, but above all it's got to be earthy, it's got to be rhythmic, it's got to be vital. Far better a few mistakes here and there with a lively performance. And a performer who goes out on a limb and expresses something individual to himself and doesn't try to play to the critics.

M.L. Right. We've talked about what can be taught and what can't be taught and you've defined technique for me. Now, pianists tend to talk of technique and interpretation, kind of the two going together. What do you understand by interpretation?

John Oh, interpretation is simply trying to get at what caused the composer to write those sounds down as dots on a piece of paper. In other words the image the composer had before he started to write, the sounds he was hearing, as far as it's humanly possible to enter into somebody else's mind. But to try and get the....to savour to the full the atmosphere of that particular piece of music with all its details correct. I think the worst interpretations are those given by teachers who are demonstrating, and to me a bad performance is a performance given by a teacher to a pupil, always, because a teacher demonstrating to a pupil is trying to show a pupil what's correct, whereas a performer should always try and think of what is right for himself, if you see what I mean.

M.L. O.K. You talked about the importance of listening and of thinking, when we were talking

about Sandra, and you also spoke about it being important to have everything under your fingertips, the technical end of things. Is there anything else that is important that your students should be thinking about when they're practising?

John An enormous sense of patience and self confidence. The patience that comes from knowing that they're not going to master everything immediately, and to have long term plans and the self confidence to know that ultimately they're going to succeed.

M.L. Right. If Sandra was to spend, (you told me she just started with you recently), if she was to spend another four or five years with you and was ready to move on, (or you know, two or three years or whatever) what would you hope that she would have learnt in that time and how would you have made a difference?

John I think I would have made a difference by slowing her down, by making her study in much greater depth and in two or three years time I would feel confident that she could pick up a sonata by Mozart and Beethoven and play it correctly as far as the notes, timing, fingering with a fairly good idea of how to interpret the piece. And so, when she went to her next teacher it would be an artist-teacher rather than a teacher who had to start explaining to her all the nitty-gritty of study and so forth, that she'd have overcome that problem, you know.

M.L. Can interpretation be taught?

John To a limited extent, yes. You can always tell a child how to do things and if a child's a good imitator he'll imitate what you're doing. But, "interpretation" with inverted commas, that comes from something inside and superficially you can do all sorts of things with children, you can train a child to do anything, and it's very hard to distinguish, but you have to, I mean when you interpret something really well you've got to have a listener who also is very intuitive and very understanding to know that they're listening to an interpretation, see what I mean!

M.L. An interpretation in inverted commas. Carl has probably spent maybe two or three years with you.... (**John** He has spent, yes, three years) so, what do you think he has learnt in that time and what have you been trying to teach him?

John I've been trying to make him happy with playing the piano for one thing, to enjoy coming for his lesson, and to give him an insight into how to read music and how to make sense of all the various signs and so forth, and to understand the language we can talk to each other, musician's talk in other words. I can say things like legato phrasing, timing and those things and he'll understand, basically that.

M.L. The best student you ever taught?

John The best student I ever taught?

M.L. Can you identify what is was or is that makes him or her your best student?

John I find it very very hard to say. I've had, so far, three who have gone into the profession but they weren't necessarily my best students. It's a matter of personality all the time, you know, it's in a way finding someone who understands the wavelength and can see eye to eye and is a fairly happy character, you know, with not too many sort of emotional, emotional problems.

M.L. Well, maybe I'll phrase it a different way. The students that you have had that in your opinion played most musically, what was it about their playing?

John It's very hard to say. I mean, it must be the pianist or the student whose playing comes nearest to how I'd like to be able to play myself, I suppose really, who has the same kind of reaction, instinctive reaction to music, has the same sort of warmth and affection for music that I have. Someone like Clare for example. I'd name her as someone who came nearest to the kind of person I enjoy teaching. Hopefully, when she's older, she'll be more argumentative and she'll pull in different directions, and then I'll feel I'm getting somewhere. At the moment she's too submissive you know, but eventually she'll get more strength and then, when it becomes ding dong and we fight, then it'll be better.

M.L. Did you have any preparation for teaching, yourself, any official.....

John No. I did have a year's course as a school teacher for teaching junior, a long long time ago, this is over thirty five years ago, but none as a piano teacher.

M.L. Is there any thing or any one that has had a major influence on your teaching?

John ____ ____, I would say, and ____ ____, him particularly. He made me see music in a totally different light. I don't know if you've heard of ____ ____, but he's a very, very fine teacher and probably I've gained the most experience from him. But also from lots of lectures at EPTA conferences, lectures on psychology, lectures on technique, lectures on repertoire, and it has all formed a mass of experience.

M.L. What did ____ ____, have, what did he offer that you found really affected you.

John Well, at the time I went to him I was crippled up with all sorts of muscular tensions and so forth and he relieved those, and his calmness and his faith somehow, in me, (which I never had in the past, I was always terribly self-critical to destruction), his faith in me restored my own self-confidence to a limited extent, you know, and made me feel that I was much more capable than I had ever thought. Unfortunately he came forty years too late but, there we are. I'm glad to have met him.

John And finally, what would you think are the essentials that a piano teacher should know and should be able to do?

John Well he should have a pretty fair idea about playing the piano. I think you've got to have enough experience as a concert player yourself to be able to know what the pitfalls are, and how to guide a pupil to overcome these things and to avoid those little terrors which exist in every performers mind, those sort of nagging self doubts which exist because the teachers and parents have put them there from a very early age. If a teacher can eliminate all those things and give the pupil as much confidence and as much technique and as much knowledge as he possibly can, I think that's the most important thing a teacher can do. Would you say is there anything else? The self doubts are the biggest problem to overcome. Obviously you've got to do all the technical things, musicality and phrasing and this kind of thing, but eliminating those little doubting bits of the ego that stop, frustrate your purpose.

M.L. Are there any qualities that you think that the ideal piano teacher

John Patience, kindness, calmness, particularly calmness. I think that the piano teacher has got to learn to shut up, has got to learn to be quiet and listen to his pupil playing (??) and so forth, basically.

M.L. O.K., we looked at seven excerpts there, that I thought were representative of your approach to teaching. Would you think they are representative? Or is there anything else that we haven't discussed that you think is central to your teaching?

John No, I think the core of what I do is there. (unfortunately! (??) under his breath) I think it's basically all there.

M.L. Is there any other issue that you'd like to raise?

John I tend to move around far more when there's more space, I tend to be sitting there on top of the pupil whereas I tend to be much farther away normally, in the other room over there I'm about four or five feet away from the pupil. But I don't think there's anything much else, that I can think of anyway.

M.L. There's nothing that you do that you haven't talked to me about, that I haven't noticed?

John Oh, now, you'd have to ask the pupils that really, I really don't know. I don't think so. No, I,... when I'm actually preparing a pupil for a festival the lesson a couple of weeks before a festival is usually quite different. I'm not so nit picking all the time. I'm trying to get a much broader idea, a much broader conception. I don't keep going over and over things like I did there. But those are the lessons that would tend to be early lessons on pieces, apart from the Clare one which was a late one, the other ones tend to be rather early, and having heard the piece through then I tend to go into the details.

M.L. Yes, you do allow them to play through. You obviously consider this important.

John Always remember Beethoven and Czerny. Czerny used to stop pupils every few bars and Beethoven wrote to Czerny saying, "will you take on my nephew as a pupil," and he said "please will you allow him to play the piece through first of all before you criticise him." And that stayed in my mind, yeah, and I always do that, I always let them play the piece through before I start throwing things at them.

M.L. O.K., thank you very much indeed.

APPENDIX C

TEACHER C: PAUL

C1: John - 'La Terrasse des Audiences de Clair de Lune'.....Debussy

Context: *John is preparing for an assessment at the specialist music school which he attends. He plays through his programme (Beethoven, Chopin and Debussy) and Paul gives him a general critique of his performance, suggesting that he needs to think more about the quality of the sound and practise with really good 'contact'. Paul and John start to work on the Debussy and Paul draws attention to the difficulty in starting with the prelude, the problem of choosing a tempo and capturing an atmosphere and the 'shine' and 'glow' right from the start. Paul tells John to make sure that the thumb melody is not dead or dull, saying: "support your breath and concentrate really powerfully in your centre so you've got some solid feeling from which you can play fingers delicately". It is at this point that this excerpt starts.*

M.L. First of all, would you consider this to be a fair representation of what took place?

Paul Yes, yeah, I think so.

M.L. Good. And would you say that this is typical of what you would think of as your teaching?

Paul Yes I think so. I mean it all depends on different...I mean it completely depends on the different student and on the different piece. But, I think that there is always.....whatever comes into mind to illustrate some point, I don't look at any lesson as being definitive. But, most of the communication that I see on the video is not the words, but is sort of like non-verbal. It happens through trying to show some kind of feeling, and I'd just love to be able to put, this is what it should feel like, and put that feeling right into the student, and it's so hard to explain it, and I think that a lot of what I'm trying to do comes across, at least on the video, comes across non-verbally.

M.L. Yes, because you actually almost "conduct" as you go through. So, what struck you about that particular excerpt? Could you describe what you were actually doing and what you were trying to achieve?

Paul Well, in terms of sound colour, I think,..... I don't quite understand the question....do you want me to talk about how I perceived myself or how I perceived.....

M.L. How you perceived yourself.

Paul Well, my ears told me that there was something missing, that some quality was missing, something was a little bit flat that should be enhanced. And the first thing, in chords I think the first thing I hear is, like, one note in the chord that's really important and the other notes are less important, or, if a pupil is playing, then you hear, "oh no, they're not bringing out that important note that colours the harmony." For example, in his left hand at the beginning, quite often there's one note that just needs to sing and the rest are, the other notes are, kind of undertones of that note.

And so, when I hear that I try to show, well listen, listen, change, experiment with these various voicings, with the orchestration of the chord, and hopefully, I don't know, it probably takes a very long time, but maybe they'll eventually be able to sort of hear that before someone tells them about it, hopefully it comes in slowly. The same thing happens, there are certain notes in a melodic line that my ear wants to hear a little bit more, and then I try to find out how to explain it, don't just play it louder but you have to feel something, something inside that makes you want to play the note louder, or that makes you want to emphasise a particular note. And I notice another thing was, the longer phrases, not to get stuck. I hear a lot of students getting stuck, you know, (humming --de da da da etc and tapping on the table with fingers) and trying to get them to breathe through the phrase and try to find a high point in the line. So it's basically, I try to listen, without preconceptions, although I have them because I know the students, I know them quite well, I know the pieces too. So I know what's likely to happen, what's likely I'll have to say. One thing I notice, the posture thing really makes a lot of difference. That's something I really, really feel.

M.L. Yes, this is something that kind of runs throughout your teaching, this emphasis on posture and what you were referring to as "internal musical pressure."

Paul The flavour of the month!

M.L. Because, it wasn't just in this particular excerpt, it occurred actually, I think, with all the students at various times.

Paul Yeah, you see that's really interesting because sometimes I teach from the fingers back, training the fingers how to work properly. That in itself can clean their ears a little bit so they hear more clearly, and from then they can say, "oh, is that.....does that make sense musically?" Whereas if you've got a dead hand, no matter how strongly you feel the music it's not going to come across clearly. Most of the students I've got have got pretty good fingers. I mean somebody like John has.... you know he has won competitions in Korea, so he's not, you know, a cripple at the piano. But there's still something missing, and I think it's something that we often hear when we go to competitions or we listen to people play, or in recitalswe hear people obsessed with technical accuracy, without realising what is the purpose of it. And I think I feel kind of like a missionary in a way, sort of, show them, or try to show them another way of thinking, so that, maybe that the notes come out of....maybe first you have the feeling, and then you try to express it, rather than the other way around.

M.L. Yes, you actually said that somewhere else. You said that it starts off internally, and that then the musical feeling inside determines the technical, that, in wanting to produce a particular sound, that inside you know you want, that your fingers will then learn to respond in that way. How would you define technique? You know the way people talk about "technique", and you said back there "technical accuracy."

Paul Yeah, well I mean, that's in quotes. Because, to me technique is simply anything that is, any method or, I don't even want to say method, any way which you express what you feel about a piece. So any method you use, you can talk about finger-technique and the most efficient way of lifting and

droppng the fingers, or arm-technique, the best way of moving the arm. You can do all these things superficially without really knowing what it's all about, but the breathing to me is also technique. And also I think even posture is technique. And, somehow when you take it that far it's very very difficult to avoid having some kind of emotional response to music if you take technique that far back, as far back as breathing because that's a very emotionally-connected function. So, as soon as you tell students to start breathing, even if they don't think or even if they don't know, they're beginning to get a sort of deeper contact with the sound, they're beginning to make connections between what they're actually feeling inside emotionally and what sort of sound colour is coming out. So, as far as I'm concerned, really technique means kind of "music", "musical technique." The ultimate is you look at a piece of music and you just breathe in a certain way and then everything falls into place from there on out, everything along the line, the shoulders, the elbow, the wrist, the fingers, all the way into the key.

M.L. You make it sound very easy! As you noticed yourself, a lot of what you were doing was kind of by gesture and it was non-verbal, and also singing and as I said before, conducting, and even your facial expression, you seemed, you know, totally involved. Do you think this....like you said you'd like to transfer the feeling into the student.....how do you think it actually works, how does it affect the student?

Paul That's very interesting because I got the feeling, at least in this particular example.....now I know John is a very strong personality and he can take an awful lot, he's not a delicate flower, but I imagine sometimes it could be overpowering. I imagine with someone who is....I've seen it happen before, I've given too much, and the student sort of goes "oh no, no, I can't possibly, I can't possibly do it" and sort of completely collapses in a sea of confusion...."where to start, where do I start". But, as I said, I don't see teaching as any one off lesson. I think it's a process that has to continue over some period of time. Ideal learning to me, is like....it happens through osmosis, and the student may or may not know or notice when they're actually learning, in this sense, but will sort of develop a taste for a particular way of doing a thing, the ear, their ear should develop a particular need to hear things in a certain way.

M.L. Right, they're absorbing something from the process. Yes, you talk a lot about sound and sound quality, but you refer to a "Debussy sound" and I was going to ask, how does a student come to understand what, what is meant by a "Debussy sound?"

Paul Through playing lots of Debussy and through playing lots of other composers and noticing stylistic differences. I mean style is only what you make it, in a sense. I think it takes a long time, for me it took a very long time before I was able to look at a piece of music and say "ah, it goes like that", or "ah, this is how you do it," a very very long time and it comes only after a lot of sort of personal research, and I think every student should....I try to get the students to do that to sort of explore things for themselves. I'm not sure it's actually working, because I seem to....I'll have to look at some more examples to see if I dominate everybody so much.

M.L. Don't say that! How does one teach for style, or can one teach for it or is it as you said, kind of, immersing oneself in the music?

Paul That's the most difficult thing I think, style is the most difficult thing to teach because it's cultural, as well as absolutely musical. Someone can play, I could imagine playing that piece, Debussy piece in the style of Mozart with utter conviction, someone never heard Debussy before or only played Mozart came to that piece and said "oh yes, it goes like this", and quite often you hear that with people from non-western cultures.... will think there is a way of playing the piano or their world will be rather smaller, it doesn't mean they play less musically, they can play completely, utterly with conviction and with feeling, with deep feeling, and yet somehow it's not, somehow it doesn't quite ring true because the background, their cultural background, and I don't mean Western culture or not, but I just mean their musical cultural background, it's not broad enough. I think style, sense of style comes with very very broad experience. And I might venture to say that I think it develops from, should develop from classical, or develops best from classical, through classical composers, Bach, Mozart, Haydn, Beethoven, because there you can hear basic musical elements very well, and then if you study Schumann and Chopin you can see how they expand and stretch, and you can see where liberties can be taken or where flexibility can occur in the music, and then you take it....I mean that's how....Chopin never heard Debussy, or Brahms never heard Bartok, so, but they did know all the previous composers' music, so I think in a course of study it's very very important to have the foundation of classical style. I mean that is very very difficult to teach, it's so critical, small elements of phrasing and dynamics, and how loud can you play Mozart before it gets ugly and or before it sounds wrong, and that's also a question of taste as well. Or how much pedal can you use before it begins to sound like Schumann in Bach, you know how much pedal can you use in Bach before it sounds like Schumann. So, that kind of thing. Some of it you can just tell, you can just tell them, "oh this is wrong do it like this".

M.L. Yes. You demonstrated there alright, and you do demonstrate quite a bit throughout. Do you think that helps the student?

Paul I think you have to demonstrate. I don't know how it affects the learning process, but somebody, a student like John especially, has got a very very quick ear and you can try explaining things till you're blue in the face and then you demonstrate it once and he immediately understands. So I think, in terms of, if you've got to prepare something quickly, then a simple demonstration will show them how to get through it alright. But I'm not sure about long-term learning and somewhere I feel that if a student has to discover it for themselves they'll remember it longer. So, I try to explain things without too much demonstration.

M.L. Most of the time actually you tend, from what I could perceive, you tend to demonstrate and explain, with one supporting the other.

Paul Yeah, I try to find a good balance because you can try to explain things forever and if the student just never gets it, then I don't think it's good to leave them. I think it's very important to demonstrate sound because it's the only way that you can pass that on is by playing. That seems to

me, I think, the most important element of having a private lesson with someone is to hear what they sound like, because all the rest of it you could read it in a book or you could watch it on a video, or you could....but to actually have that sort of....to actually experience the sound is the one thing that.....

M.L. So that brings us back to the Debussy sound, that through demonstrating the teacher can actually give the student some image of.....

Paul Yeah, it doesn't stay very long normally. I read somewhere about hi-fi audiophiles comparing speakers, that if you hear one set of speakers, it will sound great but the ear doesn't remember the sound quality of the speaker very long, you have to almost instantaneously put on the next pair of speakers if you want to compare, because the ear will adjust so quickly to a different set of parameters. So the same thing with the piano, I do tend to find that, from week to week, that quite a lot gets lost, whereas if the lessons are twice a week, much more of it gets retained from lesson to lesson. So, I think the human's memory for quality of sound is not very long and that's why it takes a very very long time to develop it.

M.L. And obviously over a period as you were saying before.

Paul It's a bit like speaking a foreign language with an accent, I think, something like that, it takes a long time. If you start young enough and if you live in a country, you can speak the language very fluently with very little accent. I don't mean to say, I'm not talking about the foreign students, I'm talking about teaching, about why it's important for pupils to start young. Because it is, I mean, music is a language I think, yeah it's a language and it can be....people can play perfectly fine, I mean you can speak English perfectly well with a slight touch of a foreign accent and still be utterly expressive. It doesn't mean that it's wrong, or right, but, within styles I think it's quite important to pass on that, o.k., it's not quite right, it's a little bit awkward or it sounds a little bit clumsy or it sounds a little bit, a little bit smooth, or whatever.

M.L. As I said, John was preparing for his performance at school and you spoke of communication there at the end and said that it needed more intensity and communication. It's a tricky one, this "communication." Again, how do we teach for it?

Paul I think it's really important, I think, some sort of masterclass setting is very important to learn that. Because if you watch another student working on a piece and the teacher is guiding them and you can hear changes, and you can follow their music better or you can feel something that they're doing better, then you will understand how to do it yourself. I think that listening to a lot of concerts, and, which concerts did you go to where you actually felt something and which concerts did you go to where you were left cold, I think that's very important. I think that for communication that's the only way, you have to step back from the piano and watch it being done and try to analyse, well I don't know "analyse", but notice, when you identify with the performers or when you don't.

M.L. O.K., is there anything else that you'd like to raise on that particular excerpt?

Paul No, I think that's o.k.

C2: James - Sonatina in C.....Mozart

Context: *James plays through the piece and Paul asks him to show him how he would conduct an orchestra, giving him a pencil as a baton. Paul explains that he should prepare and think of the upbeat before starting, pointing to the need to be ready with his fingers touching the surface of the keys and to know the tempo. James starts the piece again and Paul draws his attention to the phrasing. This excerpt starts as James plays again.*

M.L. Now, that was James playing his Mozart Sonatina. And what's your immediate response to this excerpt?

Paul Well, teaching the sense of rhythm and how to conduct, and mainly how important is the upbeat in playing all music, but in this case it's particularly clear because it's very rhythmic, the rhythmic structure is very, very clear and very vertical. I was trying, I think, before the thing started to get him to feel, you know, that he has to breathe.

M.L. Yes, that's right. You had him actually conducting with a pencil.

Paul Yeah. And also, right at the end it's very interesting how to sort of take the hand and position the finger in a good place and try to get them to notice the change in the sound with their own finger playing. That's really important.

M.L. Yes, that's something that I noticed you do quite a bit, you kind of manoeuvre or manipulate the hand, and maybe point or focus on where you want them to feel something.

Paul Yeah, hopefully that can teach the student, "oh this is my own finger and it's making that sound," you know, that, maybe they can try to imitate that in their practice, not imitate it but try to understand it.

M.L. Kind of reproduce it? (**Paul** Yeah, reproduce it, yeah.) Yes, because that's another thing you talk about, "the feel", like, "take that feeling", meaning physical feeling, in that sense and, "transfer it," or try to remember it.

Paul Yeah, and then put that on every single note, put that feeling on every single note or, specifically, even if you don't put it on every single note there are some notes that it's more important than other notes to put it on.

M.L. I think you've been reading my notes, because I think that was a direct quote, "put it on every single note", from one of your lessons actually!

Paul So, I mean, James, he's playing very cleanly and very well there but he's not putting a lot of spirit into it, yet. Later on he got a lot more sort of enthusiastic about it and was able to sort of give a bit more energy into the rhythm and he did actually eventually understand about, conducting internally rather (??) So I think that's what impressed his adjudicator.

M.L. Yes, he played it at a competition.

Paul The thing that strikes me most about this is really this kind of finding the bridge and feeling where every note is coming from in the hand. You know it's simply a physical thing

that....a lot of it is if you just put the bones in the right place in relationship to each other, then they support each other kind of like a building supports itself with struts, and so therefore they can actually relax the muscular tension that surrounds it, and then as soon as muscular tension is relaxed they begin to hear better, and also, they begin to feel the weight of their own arm and hand and shoulder better, and then they begin to play more rhythmically. So all of those things strike me in this excerpt.

M.L. James played quite a bit. He was playing through quite a bit. What might you have been thinking as he played?

Paul Well I'm thinking, let him get on with it, you know, let him just have a chance to play it through, let him get a sense of what the piece is like, don't break it into too many little sections, because, you know, just let him have a go at it, and see if he doesn't sort of pick up things as he goes along....and occasionally pointing, occasionally conducting on important notes, so that he learns like, oh something important is coming up, ah that's, that's it, and here we are, now the next one is just here, you know, pointing out highlights of phrases, pointing out things that they should be aware of coming up.

M.L. Right. You appear to listen very intently while the students are playing. This is a difficult question and obviously it depends on the context but, in general, what kind of things are you listening for?

Paul It depends what type of lesson it is. If it's a lesson where I'm going to concentrate on explaining how to do things then it's different, then I will listen minutely, very, very carefully for the tiniest little nuance, but if it's a lesson where they're preparing for a performance, then I'll listen for a general impression, and then try to....and it depends on how much time the student has to prepare the piece as well. If it's a very, very quick....if the performance is coming up the next day and there's no time to practise then I'll concentrate on what I see are the really important points that an audience will listen for. For example, if you demonstrate this change of colour here then this will go fine and the thing that comes before will go all right, and then, you only have to point to a few highlights in the piece, these things I listen for. Also, a student's general attitude towards their playing is very important to me. If they're sitting kind of lacklustre and not really getting into what they're doing, or, I don't know if "getting into it"...if they're not concentrating on what they're doing or if they're concentrating too superficially on just trying to get their fourth finger in the right place for example, then I'll point that out, that all things have to be in context. There's nothing you can do in music that's out of context, everything has to be put in a framework. You cannot make a single note a beautiful sound, you have to place it in the context of the phrase. So, I'll be looking for a general outlook towards the piece they're playing or towards their playing in general. I mean, in James' case I think it's just listening to make sure that he has got some basic musical elements alright, that he's playing, that he's really hearing every note that he's playing, that he's keeping the tempo steady, that he's doing the dynamics that are written, that he's not playing too heavy the

accents or that he's not playing so light that some notes don't sound, you know, just teaching him generally good habits.

M.L. Right. You were talking there about concentration, and you actually said to James there, "good concentration and good breathing." What else does a student need to bring to the piano lesson, and to their piano playing, in order to learn.?

Paul That's a very difficult question! I think that it's possible to learn on any level at all. I think that a student coming in completely cold without any preconceptions or any desire at all can still learn something. It's not the most satisfying thing for both parties if the student doesn't have the will to learn but....an open mind really, an enthusiasm, I think basically they've got to have an ambition of some sort, to want to play the piano, and then also a willingness to try various ways in order to achieve the goal. I think that's all you need.

M.L. Right. Can I ask another tricky one?! Why do they want to learn to play the piano?

Paul That's a very very difficult question. Everyone wants to learn to play the piano for different reasons. I get occasionally people who come in that just want to be famous. They like to hear applause, they want to play, they want to go on stage, they want to do it so that the audience applauds them, and that's all. They don't feel anything about Mozart, they just want to know, "oh show me how to play Mozart so that I do it well so that people will applaud when I perform it." And there are other people who never even consider the prospect of playing in public, they do it only for their own pleasure, as a hobby, and I think those are the most interesting, not the most interesting, but the easiest to teach, because you haven't got any external pressure, they haven't got any external pressure to prepare pieces quickly, or to bring things up to any particular standard, they're just making a daily progress or a weekly progress is enough for them, and that they can actually notice that progress and hear that progress from week to week and feel like they're accomplishing something. In its purest form I see the piano as a means of self development, as a tool, as a mirror to watch your personality and your whole life, you know, hopefully getting better, improving, because people can improve at the piano, I mean, it reflects all types of improvement in a person. It reflects, certainly it reflects physical improvements, posture, you can immediately hear if a person has good posture, you can immediately hear it in their sound. You can hear the breathing, if they breathe well they're going to get more oxygen and they're going to be more happy, they're going to feel better. That will also be immediately reflected in the sound that they're making. Intellectually, the ability to memorise large pieces of music is very satisfying to a lot of people and that's a mental power is being stretched, and spiritually if it's a very serious work, a great piece of music, to understand the humanity in a late Beethoven sonata is a philosophical way of developing. So, many people like to play the piano just for those reasons and don't necessarily think about the performance. I would love to be able to completely get rid of the constraints put on students by having to prepare pieces too quickly, but I know that without a little bit of external pressure that progress would be much slower. So I think it is important to have those tests, to test yourself in public, for the students to test themselves by playing in public, because then progress

can be a lot quicker and more satisfying. One of my teachers told me “appetite comes with eating.” So, the more they play the better they get, the more they want to play, the more they’re motivated. So I think, if you can show somebody who comes into a lesson, how to feel good while they’re practising, then they’re going to build, slowly build an enthusiasm for playing that will then lead to, like a snowball, that will lead to more and more aspects coming into play. Does that answer the question?

M.L. It does actually, and the next one as well! which was “what does the student learn?”

Paul There's another element as well, the kind of structure, the discipline of practising is very important, especially for the youngsters, because they learn how to organise their own time and organise their way of operating when they sit at the piano, and they learn, they develop their concentration, the ability to concentrate, so that applies to all the work that they’re doing, especially in school. And I think most school kids don’t do enough physical exercise, they’re sitting at their desks most of the time, they do run around the playground but.... so I think it's one way to show that you’re not just a brain, you’ve also got arms and legs and lungs and heart.

M.L. And heart. Yes, in fact you asked James there to do a lot of slow practice and you told him to have patience. Apart from the discipline and patience, what else does the student need to bring to their practice?

Paul That's the intangible element that's very very difficult to explain, it takes a long time. They need to bring sincerity, they have to bring honesty, and commitment, I think, that they’re going to sit there till things improveI don’t ask that they sit there for eight hours a day but just long enough so that they can actually hear something getting better, and then leave it and go on to something else, you know, just so that all the time you’re stretching your ability and that takes commitment, that takes, sort of, “I’m going to sit here until this gets better,” and whether that's forty-five minutes, I usually say about forty-five minutes, if something doesn’t, if you don’t feel any improvement in forty-five minutes, leave it and go on to something else. So I think that's what a student has to bring to practice, although this is a huge subject in itself which I spend a lot of time....I don’t think we got any of it on the tapes, but with some students I spend a lot of time on the attitude to take towards their work, because that's a big problem for a lot of people. I usually say, don’t sit at the piano unless you’re serious, never just muck around. I try to get them to do that, because it's a very very delicate thing to improve, and the difference between an average performance and a good performance and an excellent performance is very very small. And the difference between having a really communicative and meaningful performance and a meaningful practice session and a totally worthless practice is very very small and superficially, if somebody is listening outside the door they might not be able to hear it. The person is still playing through their scales and they’re still doing the Mozart piece, but if it’s not with the right attitude then it's worthless. So that's a very, very big thing. That's a very good question.

M.L. Right, is there anything else that that brought up, that excerpt.?

Paul I think it's quite interesting, James himself, as a student, because he's really deeply, deeply musical inside, he really has a very, he really can understand about legato, and about a phrase and the shape of a phrase, but he's a little bit less gifted for being actually able to move his fingers fluently and he's not very patient with it. So that's an interesting point, how to get somebody just to slow down and take their time and listen, to go step by step and not sort of try to jump ahead. Although, you know the fact that he has got that personality will lend life to his music making, so you don't want to kill that at the same time, you want him to learn how to listen inside, learn how to listen slightly more....I don't know what to say, microscopically, but learn how to enjoy the finer detail as well as the larger...

M.L. It struck me he seemed very involved in his playing there and he seemed to be playing with intensity?

Paul Yeah, he has got very good. He practises by himself and he always goes on and reads new pieces without my telling him to. He's constantly reading through new music as they both are, Gillian too. I think that's about it.

M.L. O.K.

C3: Gillian - "Old Nurse's Tale" from Album for the Young.....Tchaikowsky

Context: *Gillian has been practising this piece for a week. She plays through the piece and the excerpt starts as she comes towards the end.*

M.L. Right, that was Gillian playing the "Old Nurse's Tale" from Tschaikowsky's "Album for the Young". So, could you describe your approach in this lesson?

Paul Well, Gillian has a problem with being able to play different notes at different levels, say, bringing out the top voice. She has a tendency to play the left hand really loud and the right hand thumb really loud and the top voice of the right hand really quietly. So, I'm just trying to sort of get her to listen to the melody and to be able to play different notes always doing the same movement, always doing the same attack. It seems to be one of the most difficult things to teach, because most students when they see "ah, I've got a repeated note, I'm staying on the same place, I can just press them down again and again and again". It's hard to get them to understand that they have to re-articulate every single time. You have to lift and go back into the key, every single note, something like this (demo) so as(??) repeated staccatos..... So, that's basically it, just lift and just keep on doing the same thing, when it says accent just do it, just go in a little bit quicker and keep the bottom voice light and keep the top voice the one that the ear will follow.

M.L. Right. You demonstrated there.

Paul Yeah I demonstrated that the top voice goes a little bit deeper in the key and that the bottom will stay shallower, maybe even not touch the bottom of the key but just stay on the escapement.

M.L. So you demonstrated the physical things so that she could see it and also you were demonstrating as regards the sound, what we were talking about earlier, about the importance of the balance, about the balance. Gillian studies and in fact James, they do Pischna and Hanon and Czerny and Burgmuller. What are your views on studies and exercises in general?

Paul Well, I use exercises, not as, not as sort of “body builders” you know, finger builders, but as sort of building blocks, musical building blocks, so that you don’t have to think about interpretation when you play an exercise, you can concentrate on much more basic elements like sound production and the relationship of your, as we spoke before, your attitude to the piano and the sound that you’re producing. You can work on those aspects without having to worry about, “am I playing stylistically correctly or am I communicating.” Oh, you can still work on communication even if you’re playing a Hanon exercise. You can imagine that you’re boring a hole through the wall into your neighbour’s flat, you know, even when you’re playing quietly, things like that, you can experiment. Or, I try to get them to listen to the....to really to use exercises as a tool for concentration. But also it does have the physical benefit. I notice a great improvement in students especially if they’ve never done exercises at all, if they start to do Hanon just to get their fingers moving, within a few weeks they’re much more fluent on the keyboard, they feel more confident about moving around from the bottom to the top of the keyboard.

M.L. You talk sometimes about “training the hand” and being able to “trust the fingers.” They are two little phrases that tend to come up quite a bit. What about with more advanced students?

Paul Well, it depends on the individual again. I think exercises can be very addictive. If you show the student how to play them properly they can be very rewarding cause you really can hear improvement in your technique, very objectively. You’re playing the same exercises day by day, and, you can actually feel it’s getting easier to do it and it builds confidence, but at the same time it can be temptation to play exercises longer and longer and longer so that you end up playing your scales for two hours and then only having a half an hour to practise your pieces. That has happened to me, believe it or not. You get students that just love doing Hanon, playing through from cover to cover.

M.L. Gillian, as we were saying a while ago, Gillian covers a lot of repertoire at each lesson. Can you account for her being such a good reader or is it because she covers so much that she reads very well.

Paul It seems very easy for her to do that. I think it’s not only that, I think it’s also parental supervision helps her to do that. Like I said before James just loves reading through, he’ll cover pieces I don’t even tell him to do. Gillian will do the same, just say “I like this”, and I’ll find out at the next lesson that they’ve actually read through the next two Clementi Sonatinas without my even knowing about it. And I think that’s an attitude that their parents have, that they want to be ahead of the game all the time, they don’t want to be caught in a position where they can’t perform properly, so they’re always two steps ahead so I’m always behind them! And anyway, she’s very quick, although, she learns things very quickly but once she learns them she sometimes learns them wrong, she doesn’t take a lot of care about getting things really really right and once she has learned

wrong note it'll come back again and again for weeks and weeks and weeks. It never gets, you never get it erased. So that is a consideration. So, from time to time I feel we ought to cut down on the number of pieces and learn them slower, but it doesn't seem to really make any difference if I do that. If I give her shorter, if I give her less pieces to play she doesn't seem to learn them any differently or any more indepth, so I think, you know, at her age, she's only nine, so I think it's very very good to cover, if she can do it I think it's good for her to be able to get through a lot of pieces. At some point she's going to have to, when she gets to longer pieces that take longer than a week to learn, she's really going to have to start to change her attitude towards it. But I think, you know, it's good to build from pupils' strengths, give them confidence, not always concentrate on weaknesses but really play on what they actually can do.

M.L. On what basis do you choose repertoire for the various students?

Paul Well, I try to have a balanced programme for each student. I try to not give them more than one piece by one composer at a time and hopefully try to cover different style-periods as well. It depends on the difficulty of the piece. Some students take a long time to learn notes so they need fewer pieces, and if it's a big piece of course you want to give them less on the side so they can concentrate on the big piece, but also it depends on the purpose for which they're learning the piece. If it's for an audition or an exam or a competition it's usually good to find out what piece suits them and try to think of what they'll do well. If it's a period between competitions then perhaps choose a piece that may not be so easy for them or something that's new to them, something that they have never done before. I think it's really interesting how it helps, for example, if the student is playing Rachmaninov to give them a bit of Bach and see how that improves their Rachmaninov, or the other way around as well, if they can handle really heavy loud chords and technique it might actually be easier for them then to go back and play lightly and delicately on something, on another piece. That's a very interesting subject -- you can't play the Carnival before you've played Papillons or something like that. That's quite a popular attitude, that there are some pieces that are preparatory for others. I'm not entirely convinced of that, but there's one thing that I do kind of feel is that it's very easy to spoil a piece by learning it badly, and if it's a great piece of music that a person is likely to want to play for the rest of their life from time to time, then it's better to wait until they more or less have the skills to be able to handle it before they start it. It's no good learning how to play your scales on the 111 Sonata for example because....(M.L. No, that could be problematic!)

M.L. In the lessons that I observed I didn't come across any modern pieces. Was that just chance or.....

Paul That's just chance I think. Although as I said before, most of these students haven't been with me for a long time so, as I said before I think the sense of style is built from classical composers. I think once a student has a pretty good grasp of what makes a Mozart Sonata tick or a Haydn Sonata sound convincing, that you can expand from there. And I think you can go on to Bartok and, other more modern composers more easily.

M.L. O.K. and that all came from Tschaikowsky and the Old Nurse's Tale! Have you any other comments on that particular excerpt. It was just a very short one.

Paul No.

C4: John - Concerto in E flat major K271.....Mozart

Context: *This is John's first lesson on this piece. He plays it through with Paul filling in the orchestral bits. They start to work on the piece from the beginning.*

M.L. Now, that was an excerpt from John's first lesson on his Mozart Concerto. Your immediate reaction to this excerpt.

Paul Well, this is a whole entire world of, another world of sound from the Debussy. There's a completely.....I mean in Mozart I get the feeling like one has to create the entire universe within a very very limited compass of dynamics and tempo. You have to create the feeling of great virtuosity without playing fast and without playing loud and you have to make entire range of emotion, human emotions without playing fast and without playing loud, without playing too softly and without playing too aggressively. So this is a perfect way to illustrate sort of what support, what musical support lies behind the technique. So, in John's case I don't really remember how much we've done this before with him, I think we did do a Mozart Sonata, C major Sonata before that so he has done it before. But I think it's really important in a piece like this that the student will understand before they even start that it's going to be a really serious thing, that it's going to take a long time, they should be patient about it and that they have to work through every single phrase many many times, just to polish it before they can go on to the next one. All the finer sort of details about thumb and arm and all these very intricate points of technique or, observations one makes on the hand, what the hand is doing as a result of a way of playing Mozart, not as a means of producing the Mozart. So, it's kind of a backwards way of teaching, to show what my hand is doing, because it's not really where the sound is initiated. It's not initiated from lifting the thumb, the thumb lifts because there's a feeling inside (deep breath) the thumb just lifts because the feeling inside lifts it and that's what I'm trying to communicate there.

M.L. You demonstrated quite a bit there, the physical aspect, the fingers, and you also described physical feeling like the "floppy" wrist and "free" and other types of words, "open", that kind of thing. Over to you!

Paul Yeah, the left hand is one of the most important things here because you've got so few notes with which to get your message across, and so every single line, and there's only three, three voices going on at the beginning, and so every single line is very very important, has got its absolute role to play. There are no superfluous notes or lines, and although the left hand might just be outlining simple E flat harmonies, it's got very many functions. It's got rhythmic, melodic and

harmonic functions, so all those elements have to be played very very clearly if you want the full complexity of the music to come across, and so I think that's a very important point, that you should not....you should allow the ear of the listener to hear whatever they want to listen to, you should not impose, o.k. this is a chord, you should not impose the harmonic element over the rhythmic element, or the melodic element, or don't play the melody so sentimentally that you destroy the rhythmic element or that you destroy the harmonic function of the notes. You've got to play very transparently and let the music speak for itself. I mean it's very simple, it's very contrapuntal, all of it. And then, if you play the counterpoint clearly, then the harmony comes out as a result. But, before you can play melody the rhythm has to be good, so all those things have an interplay, and, right at the very beginning I think it sets the melody into relief if the left hand is playing really very perfectly. I'd say perfect, but really if all the elements of the left hand are there, then it sets the melody in the right hand off against it. You've got to be able to do everything all at once so one has to work through, I think that was the point of the first phrase.

M.L. You also described the character of the piece here.

Paul I think that helps, you see, because if John thinks it's a really dark and serious piece, then he's going to come up against a brick wall at some point in his practice where it's not going to improve. If he manages to get the spirit of the piece, I say "right", if he manages to get it right, then everything else will fall into place. I say "right" in a way that if you get the sound right then everything else becomes easy, the technique becomes easy. There is no such thing as a technical problem that cannot be solved in a musical way. So if the spirit behind the music is right then the sound will be right. If the sound is right then the notes will come out. It's impossible to play beautiful sound without the notes being in the right place, and it's impossible to make a beautiful sound without having a very clear internal impression of the music before you start to play it, so it's very important to fantasise and to establish images, mental images of the music that you're playing, it enables you to get a hook, it enables you to reproduce that every time. So if he feels, (sniff) if you can remember a beautiful sunny day outdoors and (breathes in) and sort of smell the fresh air and breathe in, it makes you feel a certain way and then produces that particular sound. That's an important part of the whole thing. That's also technique, I guess, as well.

M.L. You appear to love Mozart yourself.

Paul I think the classical composers like Mozart, I don't know if it's.... for me it feels like I can see very clearly in a piece what should be done to it. I mean, it's quite easy for me to see how I can improve Mozart if I hear it played because it's so bare, it's laid so open, it's very easy to listen inside of it and see. I mean it's not that it comes that much more easily but that I can hear how to work on it so it doesn't make it easier in practice but it makes it, somehow, more fun. That's just my temperament probably.

M.L. Later in the piece you said little things like "oh, its so lovely" and "I love those Mozart left hands" and things like that. Do you think your response, your overt response to the music affects the student?

Paul Oh, it probably does, I think so. I think certain teachers definitely have strengths in repertoire. I think that some people are very very good with romantic music or particularly love romantic music and can impart an enthusiasm to the student about romantic music and others can impart that same enthusiasm about different areas of repertoire, classical music or contemporary music....Also different elements of whatever.... you see I tend to do, I think all teachers will tend to concentrate on the things that they themselves are interested in. And I usually....it's impossible for me to stop myself from concentrating with a pupil on the things that I'm concentrating on myself in my own practice.

M.L. Yes. Actually, you've raised another question, yes.

Paul And I think, I don't think that's something that should be avoided, I think that's something that is, if the teacher is particularly enthusiastic and interested in some part then they will teach it better, they'll be able to communicate better. So, I don't know what else. Any more questions?

M.L. No, no more questions. You keep jumping the questions for me! No, that's all.

Paul There's, I think, yeah, there's another element here, the substance of the sound, the fullness of the tone, without sacrificing the clarity, lightness, and rhythmic elements. That's something that I think comes over time. Someone like John, being only fifteen, will not be able to achieve his full depth of sound for some years yet I don't think, without sacrificing his clarity of articulation, which is not a bad thing. He has a delicate sound when he plays well. He has a difficulty in playing loud without becoming heavy or aggressive sounding, but I think that's something that comes over time.

M.L. Actually, there was one little phrase there that I liked, "put your ear into every finger".

Paul Yeah, yeah, you have to put the ear in the fingertip because quite often students will play, will press the fourth finger down and just, with the physical feeling of pressing the finger down, will think that the sound is coming out that they wish to hear, whereas if they actually imagine that the finger is listening they will be able to say, "oh, the fourth finger isn't as bright as I thought it was, it has to come up a little bit, it has to come open". Usually it's the fourth and fifth fingers, that have to come more alive, and there's an acoustical reason for that on the piano being that the high notes, on the piano, sustain less and need a little bit more substance to balance the rather thick and heavy notes in the lower bass strings.

M.L. O.K., I think we'll leave that excerpt.

C5: Gillian - Sonatina in G.....Clementi

Context: *This is from the third lesson I observed on this piece which Gillian is preparing for a festival. This excerpt is taken from the beginning of the lesson.*

M.L. Right, would you like to talk about that excerpt?

Paul Yeah, there's two, two things occur to me. One is the point about the repeated notes having to have individual attacks, being completely independent from each other and not hanging on just so that you get the next note right. And the other thing is the importance of the gesture in creating the illusion of sustained sound or sustaining the music. Watching myself demonstrating I see that when I talk about going up, playing through the notes, that it's....of course the notes on the instrument are always decaying, are always dropping off, but the sound up here is still sustained, or appears even to slightly crescendo because of the physical gesture involved. So if your ear is perceiving the note as carrying on, if you're following the notes through and your physical movement is demonstrating that you're hearing it that way, then you convince your listener, you convince your audience that the sound is actually ringing, is actually sustaining. Most of the students will only just start the notes, will concentrate on starting the note and then just let it go. They won't be able to follow the note through, or imagine that it's singing. Those are the two points.

M.L. Your use of gesture in teaching as opposed to in playing, that's probably related to that as well? (**Paul** Yeah, yeah it is.) in that you're conveying to the student the ????

Paul That you should feel movement through that note, that you should feel crescendo or you should feel lift on these notes and don't just sit on them (thump the table) like dead, you know, sack of potatoes on each one.

M.L. You were very busy there, you were bowing furiously and.....

Paul Bowing away, that's right. The conducting thing is really important and I try to get all the students to conduct, because a pianist's way of listening is closest to the conductor. I think every instrument has to feel like a conductor but the pianist especially because we are playing more than one part, we're playing an entire orchestral score. So we have to sit back and listen very objectively, at the same time be involved emotionally in what we're doing, not to the point of being blinded or deaf to what's actually happening, to what's actually sounding. So, in a way you have to be physically very involved but somewhere mentally very objective and this is where all the elements of posture come into it again. But in this case I think that's a very important thing about the repeated notes, that every single note has to be fresh, that every single note has to be as if it was the first note.

M.L. Right, here again you described the character of the piece but we've talked about that already.

Paul Yeah, if one feels the flavour of the music, if you can taste the flavour of the music, that it's lifting, that it's uplifting, that it's happy, that it's joyful, especially in something like Clementi where it's not great music, you have to provide that element. It doesn't carry you along with it, if you don't do it it's not going to be there, so it's especially important in lesser second class composers.

M.L. Yes, I was going to ask you, what, like in the Clementi, what aspects of performance can the student concentrate on in order to convey the character?

Paul Well, the gesture I think is important. I don't think gesture should be, is only the one choreograph (??) it should arise purely from feeling, purely from musical feeling. The best conductors conduct....are maybe not even conscious of what particular physical movements they're doing. Somebody like ____ never practises in front of a mirror. He has told ____ my teacher, that. He just studies the score and really tries to get inside the music. Then what he does physically he's not even aware of. And yet, how else does a conductor communicate except by physical gesture. I think it's the same thing with the piano. The pianist communicates largely by physical gesture.

M.L. And I think in your teaching you communicate a lot as well.

Paul I think that's, as we said before, about non-verbal communication. Yeah, just some way of imparting a feeling. I don't know is it very, is it close to dance, I don't know if it is. Is it a similar method of expression. Dance is a performance in time that's visual. Music is a performance in time that is in sound but there's also the visual element. There's definitely the visual element in it.

M.L. You described the sound here, you know, "clear", "dry and hard", and in other pieces you talked about "scintillating" and "sparkling" and "shining" and "glowing." How does the student become critically aware of sound? or what can you as a teacher do to help them develop this awareness?

Paul I think that we'd have to go back to demonstrating. You have to do it again and again and demonstrate also if you can, the wrong way as well, and get the student to try different ways, get the student to do it the wrong way and then do it the right way. Get the student to try playing well, always try to play well, but try to play well in an awkward position for example, or try to play well sitting, like collapsed and then try to play well sitting up, try to play well with completely breathing out with no air inside and then try to play well filling the lungs, and see, these things all affect the sound colour and all of those. I don't think there's any such thing as an ugly sound in itself. I don't think there's....I think there are colours that the ear, the inner ear has to become used to hearing. Some people have a small range within which they feel comfortable playing, and that range of sound has got to be expanded if they want to realise the full potential of the, the full tonal palette of the instrument. So, trying, experimenting, also listening to other people try is very important. It's very easy for a student to think "oh, I've got it" and then maybe they realise, if they see other people trying to do it, maybe it's not that easy and can always improve.

M.L. O.K., I think we could move on from there unless you have any other comment.

C6: John - Ballade in F major.....Chopin

Context: *This is John's first lesson on this piece. He plays through the Ballade and Paul points out a few misreadings. He observes that the 'heartbeat' feel is almost like a barcarolle, noting that John has the calmness and feeling of the rhythm very well but that he needs to think in longer*

legato lines. Paul also draws attention to the Coda where John appear to have slight problems with his thumb. He tells John that he needs to be able to trust his 4th and 5th fingers.

M.L. O.K., that was John playing Chopin's Ballade in F major. Would you like to comment on that excerpt.

Paul Yeah, this brings up another subject, that is, how to vary the sound within, to vary the sound gradually within a phrase in order to have it make sense, to bring out the structure, in order to have the Ballade actually tell a story, rather than just....for John, John feels like he wants to be a good little boy and he wants to do everything right and he has a tendency to try really hard to be correct, and I think I want to try to help him to concentrate more on understanding what the Ballade is about and trying to give, to get that across, to try to communicate that through the sound colour. In the first part of the ballade it repeats many times the same notes, the same phrase repeats and I tried to show him that you can't play them all the same way, you can't do it the same way every time, you've got to vary it slightly to keep, and gradually to keep the interest, and notice what the important elements are, notice when something is different, when something is different choose either to highlight it or to ignore it and place it in context but notice when things change in the Ballade. So many things stay the same. A few things are different. So there are some chords that are very important to bring out, to, this kind of, I don't know, kind of like points of interest, you know high points or sudden, sudden changes. Or, one phrase will end, everything will be the same and something will end slightly differently, so, he has to make a decision how to show that difference, how to show that he has noticed that. You know, I said you have to play with a sense of wonder and its like as if he's, as if you're going on a trip and you go over the hill and you are amazed by the scenery on the other side that you're constantly discovering new things and sharing that with your listener. You have to be very enthusiastic about the piece you're playing. You have to be very keen to show them, to show your listener, to show clearly to your listener what's over the next hill.

M.L. So would you say that you were trying to make John aware of these things and kind of almost through your conducting....because I don't know whether you noticed, but at one time you were playing with one hand and conducting with another and singing and talking, making him aware of these.....

Paul Yeah because that was his first lesson, I believe, on it. He'd just sight-read it so he'd just concentrated on getting the notes right and it was really important at a very very early stage to start to play, I think even before learning the notes it's important to have some sort of idea, from the sightreading what you are going to attempt to do with your practice because if you don't then your practice may be not helpful to your final performances. It's really important to get things as much as possible right from the very beginning. So, decide, not to make firm decisions but to decide to have a way of working which enables you to take choices later on, to take musical decisions on interpretation later on, a way of practising that doesn't limit you to one or another way of playing. I

felt that he was practising in a way that would limit him to play very flat and wouldn't allow him to shape the phrases for example, to get dynamic contrast .

M.L. You mentioned interpretation there, this is another hour! Can interpretation be taught?

Paul I think that you can, that there are methods that you can use to help the student to reflect on the music. I don't believe in imposing an interpretation. What I mean is (??) I hope that I don't try, unless it's in the last minute and it's absolutely necessary to get something going for a competition or a performance, I try not to give subjective views about the pieces but rather to give very practical suggestions and allow the student to come to their own decisions about exactly.....oh! here's a good point. That, I think interpretation, that there are objective elements in music, there are some things that you have to do, such as you have to play this note louder and when you play that note louder you have to take time in order to have it make sense but interpretation comes in how much time a student takes over it. You need time, you need to take time before you change dynamics to pianissimo from fortissimo and interpretation will be how much time is taken. Some people can manage to do it convincingly quicker and some people need more time in order to make it convincing, so I think those, I think that's where interpretation comes in.

M.L. So it's really....it's an individual thing.

Paul It's an individual thing, yeah. But there are some things that have to be done in order for a piece, in order for a performance to work, simply for purely practical reasons.

M.L. Right. At one stage there you said, "speak, its got to touch me."

Paul Yeah, that's the communication thing again. Quite often it's all you need to say. You know that suddenly they become aware that "oh yeah, I'm concentrating on myself, I'm not concentrating on actually projecting any sort of colour". Then if you say "you have to move me, you have to make me cry", oh, you just call their attention back to what they're actually trying to do. It's very easy not to see the forest for the trees. So sometimes a very simple statement like that and immediately I did notice that he was playing with more feeling.

M.L. We observed two first lessons with John, his Mozart Concerto and the Ballade. Would you say they were quite typical and, in general terms, (we've talked quite a lot about them, just to recap.) what kind of issues are you concerned that you deal with at a first lesson on a particular piece?

Paul John in particular or in general? (**M.L.** In general.)

In general, on the first lesson on a piece I think it's very important to have an idea of a very general character. Maybe not very specific. I think it's very important not to try to play, not to take things too quickly, not to play too fast too soon, not to practise too loud, but rather to try to get a blueprint of the piece. A basic plan of the music is very important that then you can stretch it or mould it to fit your taste later on. I think on a first lesson that's the most important thing, to have some overview, of what the whole, of what all your work is going to be about on that particular piece. I even like to do it, even before, sometimes even before a student starts to practise so that they know within what context they're practising the scales or their legato or they're studying dynamics. I believe in strengthening the internal image of the music before it actually comes out

through the fingers. That when they're practising, if it says forte, to try to imagine the forte, to try to put everything in the practising even if it doesn't actually come, even if it isn't projected at first, but to build up the intention to project it at some later stage.

M.L. A more general question. How do you approach a first lesson with a student, when you see the student for the first time.

Paul Ah! There's a lot of elements there. I mean there are extra-musical elements as well. Because you want to assess whether this person can work well with you or you can work well with them; you want to find out what they actually want from the piano; you want to find out what their attitude towards music in general is and what their attitude towards playing the piano in specific is; you want to see how serious they are and you want to establish some sort of basis for communication, you want to establish some sort of common element; you don't want to intimidate them too much by giving them too much information all at once; you want to give them, I try to give them an objective assessment of their playing. When they come to play for me for the first time I say "well you need to work very, very much on your left hand, you've neglected your left hand all your life, you need to practise, you need to start listening to that" or, "you're very closed emotionally, you've got to learn how to open up" or, "you're very open emotionally but you've got to refine what you're doing," something like that, to give them some sort of idea of what I see would be the work of the next period of time. So on a first lesson I'd use that to get to know them and on the first real teaching lesson I usually start with trying to establish some vocabulary. What do I mean by certain things I say, you know. With some people it has to go back to very simple levels, like what does it mean to "connect" on the keys. I think that's the first thing I usually talk about, this connecting, legato. And from there, then you move on to other things.

M.L. And you presumably demonstrate and explain.

Paul Usually with some basic simple exercises.

M.L. Right. What about a total beginner?

Paul I haven't had a total beginner for a long time, actually. I did have one boy who was very very nearly a total beginner about a year ago and he only lasted one lesson, one or two lessons. He wasn't really very interested in doing what I wanted him to do. So I can't really answer that. I usually start.... it's been so long.

M.L. That's fine. I think we'll move on there.

C7: Andrew - Prelude and Fugue in b minor Bk. 2.....Bach

Context: *Andrew is preparing this work for his A.B. Grade 8 in a few weeks time. He plays through the piece and Paul gives a critique.*

M.L. Right, that was Andrew playing his Prelude and Fugue.

Paul Yeah, that was a very good example of how I try to illustrate the basic attitude towards practising. You've got to have something that comes from the music that supports everything you do in the piece. You can't begin to practise until you have got some sort of music, really really strong feeling about the music and I mean, the easiest way for me to explain that is just about the breath support and when I demonstrate that, I think that, I thought that was very clear. And that means that whatever you do, whether you practise fast or slow, the sound is always right for the piece. That's another thing, don't practise slow with a different sound than you're going to use when you play fast, that's what I was trying to say there.

M.L. I was interested there in your reference to the clarinet and to singers and that, because it's something that goes, again, through your teaching, this reference to other musical instruments..... we had the bowing of a cello in Gillian's "A little bouree" that she was playing, and a horn call in James' Schubert and you were talking about opera singing with John. This is a conscious thing, is it? Is it a conscious strategy?

Paul Yes, I think it is, because most of the students are playing more than one instrument and I think there's a temptation for them to separate them, that "oh now I'm playing the violin, now I'm playing the piano", that it's all completely different, and I feel it's really important to show them, no, it's all music and it's all done in the same basic way. It doesn't matter what method you're using, I mean what means you're using to get the music across. I even feel, I even go so far sometimes to say that you can actually make music without playing an instrument. I mean you can make music by simply gesturing and then you've got the conductor and that's the most pure kind of way of communicating. I mean, only the fact that the piano is sitting in front of you, you're moving your fingers in the air and just 'cause you're moving them in a place where the hammers are hitting the strings, that's the only reason the sound is coming out. It's the only reason that music is, you can hear the music doesn't mean that music doesn't, isn't happening. So I think to strengthen a sort of....to find a common denominator in different instruments, in forte, in piano, in fast and slow, to find something that remains the same is very important, and a point from which it all emanates, I think that's very very strong.

M.L. The other thing that struck me there was a reference to imagination. You were playing the b minor chord and "what does it feel like? use your imagination to intensify that feeling". Could you just talk a little bit about imagination in piano playing and what approach you develop with students.

Paul Yeah, it's a bit like cooking. I think you have to taste the food first of all, and then you can know how to change it, does it need a little bit more salt? does it needYou have to listen (to) a lot to music and you have to listen in a very open, relaxed way and then you have to experiment with colour, and very very basic elements, like take a single chord and play each voice of that chord a little bit louder and see does that change the feeling of the harmony. I think I'm quite lucky in that most of my students, of the ones that you've got here on the tape, have got perfect pitch. They can hear, they've got very clear ears, they can hear pitch very well, and I think they can

also hear colour very well. I mean to somebody who doesn't have good pitch , it's very very difficult to teach that. Sometimes you can say play this chord and in which part of your body do you feel that chord, do you feel it in your chest? Do you feel it in your throat? Do you feel it in your stomach? Do you feel it on the top of your head? If you close your eyes and listen you can actually feel the vibrations in the air, affecting sensation and I think that's one way of doing it. Or I often ask them to place their hand on the piano, lid of the piano, and play the chord with the other hand so that they can feel the vibration, the physical vibration of the instrument, that often helps, kind of like a massage or whatever. They can feel the chord actually affecting their, affecting them. They actually feel the sound is not just coming through the ears but is also coming in through the fingers, coming in through every part.

M.L. So imagin.... is a total thing again, yeah.

M.L. O.K., we've covered a lot of ground now with all those excerpts and thank you very much for all your illuminating comments. Could you just kind of recap for me and, in a nutshell, tell me, you talked before about average performance, good performance and excellent performance, could you tell me what makes for excellent performance, excellence in performance?

Paul To me an excellent, excellence in performance is when the ear of the listener is drawn a hundred per cent to the music and they hear, the music is illuminated for them. Listening to Mozart or Schubert or Brahms or any piece at all but they'll be able to listen in great depth both emotionally and clinically to the music, so that everything is laid on for them to listen to, and also they are drawn along by it, they are completely captivated by what's going on, they're absolutely with the performance. A very good performance will be where you actually notice little details in the performance like, "oh, oh what a lovely scale that was" or "oh what a....oh they've got very good technique, don't they", or something like that, little distractions like that to me indicate a less than perfect performance. Even though every single element may be very commendable the attention of the listener is drawn slightly off, to the method rather than the music itself. That's just very general, I think.

M.L. Now if John, (John has been with you for about a year,) if he was to spend, lets say, another four years or so studying with you what would you hope you would have achieved and how would you have made a difference, or would you hope to have made a difference?

Paul I hope that John, in a years time will be able to come in with a piece and will be able to anticipate, at least in his own mind, what I'm going to say. So he will have done a certain amount of preparation, so I don't actually have to explain how to do things, that we can begin to talk about more subjective aspects of performing, so that we can talk about opinions like, if you do this then you can, then this will happen, or if, you know if you can, it's possible to play this in different ways.

M.L. Right, James and Gillian are still at the early stages. What would you like to think that they have achieved already and how do you think that you, as a teacher, have made a difference?

Paul They have, I think, pianistically, that means technically, simply their ability to get around the keyboard and play more involving music, more satisfying music, has improved a lot. And I hope by showing them perhaps an easier way of doing it that it gives them more pleasure from playing the piano, that they actually feel themselves being able to play faster and being able to play louder and being able to play with more different colours in the piano, that it becomes more enjoyable to them.

M.L. Right, we've observed students at different levels. Would you consider that your approach is the same across the levels?

Paul I think it's probably not the same. I think that the simple business of reading a score and learning how to, and concentrating on good musical habits from, at the beginning stages is quite important, that they simply learn how to, that they simply get good habits, that they know that they have to read the right notes for example or they have to do the dynamics and things like that. Very very basic things are quite important. Once I can take that for granted, then I can concentrate on more subtle elements like communication, but I hope that already, from the beginning, that I'm instilling some idea about the more complex elements as well.

M.L. Right. Would you say you adhere to any particular method?

Paul Well not that I know of. I don't adhere, I try not to adhere to any method. I try to use, I mean, what you're getting now is kind of a taste of two months in a year or in a few years and it will change from time to time depending on what strikes my interest. So, I mean at the moment I think, I mean if you'd done these interviews two years ago it would be very different. It'd have been much more mechanically oriented and much less emphasis on breathing which I found quite recently.... well I've been trying to do it for a long time but it's only quite relatively recently, within the past two or three years, that I've really felt that I've been able to accomplish what I want to with it, so then I feel like now I can try to communicate that. I try not to, I mean there's an inevitable element of experimentation with students.... you try this, try that, see what works. But I try to use, I mean that's inevitable as you try to work round to try to find the best way of communicating (??) But I try not to use them as guinea-pigs. I try to be convinced myself before I mess around with what the students are doing, because most of them are quite serious about it.

M.L. Did you have any specific formal preparation for teaching?

Paul I've been teaching for about twenty years or so. I've been teaching since I was fifteen, I think. Yeah that's thirty five! I did take courses in College in Conservatory about which pieces were suitable for which levels, certain levels, but that's about it. I attended Masterclasses and watched teachers teaching but I haven't had specific training for teaching in that sense.

M.L. Did you find watching other people teaching, did you find that useful?

Paul Yeah that is useful, that is useful.

M.L. And is there anyone or anything that kind of had a major influence on your teaching along the way?

M.L. Well I think all my teachers have had a major influence. I think it's inevitable. I've had really intensive training with ____ in Mozart, so that's why I find it easy to know what to say when somebody plays Mozart. And ____ was my teacher before ____ and he was really into Romantic music and French music (M.L. Ah, I picked all the right pieces!) And he had a unique way of looking at music which was very practically based, and it's from him I get this idea that it's very important not to meddle too much with the students own feelings about music, to try to bring them out rather than to try to force them into a mould. And ____ was of the "just do it all completely on your own and here's a little bit of inspiration to help you out" school, which is also interesting, even less meddlesome, he hardly ever meddled at all in what the student was doing. And before him I had a very academic teacher who was very into counterpoint and studying all about harmony and theory.... And aside from them there have been other teachers that I've seen teaching and speaking with fellow pupils about how their teachers teach and what their teachers are interested in and also talking with other people about how they teach, that's very interesting. I've got friends and colleagues that we....I don't spend a lot of time talking about it, but occasionally you come up with interesting points that you can try to use.

M.L. Do you think the fact that you perform quite a bit influences your teaching?

Paul Absolutely. I think it's, for me I think it's very important that a teacher stays in touch with what, or tries to stay in touch with what it's actually like to go on stage and perform, because it can be very easy to become idealistic or, and unrealistic about what to expect from a student. And it's also very easy to imagine yourself that you once were able to do it and, you know, given the chance you could do it again, because you know going on the stage is a very humbling experience and you develop a great respect for it. So that I think that's really important, the first thing that goes very, for me it disappears very quickly, the memory of giving a performance. So I think that's a necessary part of, should be a necessary part of the teacher's activities.

M.L. And what do you get from performing?

Paul Ooh. Yes that's a very difficult question. I see performing as a test of whatever I've been doing in practice. I mean 99.9% of my time at the piano is spent, maybe not that much, is spent practising, and the rest, certainly a lot, a great, by far the greater part of any pianists time is spent practising, and there I think where the real satisfaction of playing music lies, it has to be in the study of the music, in the study of the piano, in the study of life, you know, at the piano. And then the performing is the test of that, it's the test of how realistic its been, what you've been doing.

M.L. Right, we're nearly there! What does a teacher need to bring to their teaching? What are the things that they should know and be able to do, and anything else?

Paul I think the first thing a teacher should bring is the will to teach first of all, is the desire to actually teach the pupil and not.... to try to avoid playing games, to try to avoid seeing how long they can keep that pupil with, you know, or see how high the fee they can get from them or

something like that. I think it's....I mean we're kind of stuck in a way because if it's a profession you do have to make a living out of it and you do have pupils that you'd rather not teach. But I think, behind it all has to be a vocation, teachers should really have a vocation for teaching. I think it can be a bad thing if a teacher is really a frustrated performer that doesn't really enjoy teaching. I think that happens sometimes. I do think that a teacher has to have experience of performing. I think that's something that a teacher really should bring, because without that it's like having a swimming instructor who has never been in the water, you know, "lift your arms like this and then you can go faster" you know, I think you've got to have, at least at some point in the past had some knowledge of what it's actually like to be there and do it. I think that's it.

M.L. Last question!. Have you seen yourself teaching on video before?

Paul No I haven't.

M.L. And were you impressed?! No I mean did anything strike you?

Paul Yeah, I was struck by I think the first lesson, the very very first lesson I was struck by how, almost dominant I was on the pupil, but in the later lessons I think I stayed out of the way a little bit more.

M.L. That lesson, the first lesson, was just before John's performance, his assessment so, I don't know, maybe, that may have influenced it.

Paul Perhaps I was trying to get him....yes, it might have done, it might have done. You know I wasn't surprised, I wasn't surprised by anything.

M.L. O.K., well thank you very much indeed.

APPENDIX D

TEACHER D: DAVE

D1: Mari - Variations Serieuses.....Mendelssohn

Context: *Mari is preparing for her end of year recital at the College/Conservatoire where she studies with Dave. Her exam is in a few days time. She plays through part of her programme including a Mozart Sonata, a Beethoven Sonata and Mendelssohn's Variations Serieuses. Dave gives a general critique, describing Mari's playing as accomplished and musical but too 'polite' and predictable, and stressing the need for a bigger personality. He comments on the beauty of her sound noting that at times she does some "lovely things", but needs more courage as the playing sounds somewhat "close" and "boxed in" at times.*

M.L. That was Mari playing Mendelssohn's Variations Serieuses. Now, would you consider that to be a fair representation of what took place during that section of the lesson?

Dave Yes I think so, though it wasn't typical of a lesson, in that this was the end of a lesson when we were, frankly, running out of time. And, it was necessary, I felt, to try and give some kind of feeling, that she went away with some feeling of what didn't work, and perhaps, I think in that lesson there comes across possibly a slight impatience on my part or a slight feeling that, you know, she could do something which she wasn't quite doing, and I didn't want her going out just thinking, "fine, I just go in and do the same thing when it comes to a performance". I was trying to lift it, and, on listening to it back, I'm still sometimes amazed by how little she actually changes anything. She's a very accomplished pianist. I'm not surprised she got a first class mark in her exam. But, I'm much more concerned, if I'd been hearing that in a big concert hall, in an international competition or something like that, I wouldn't have been that excited by it. I felt it was necessary to try and put something into perspective. There's a comfort and there's a certain level of very immaculate playing there, but, it could be a lot better. I'd have to say with her, I've never actually heard her in concert yet, and I would like to very much, because I want to know if it actually changes when you put it into a concert. Yes, I think it is fair of what I was doing at that moment but it was a particular moment in the lesson when the next student was already there, as you can see in the background, and time was a bit urgent. Whether that's the way to handle someone the last time before they do an exam I don't know, except the exam was still quite a long way away, it was several days away so, anyway she did alright. What was I trying to achieve? Yeah that, and try to, to get more variety of sound. I find she consistently overpedals, and she's a little bit obstinate. She actually finds it quite hard to change or doesn't want to change. And I think even, I mean listening

there, even the very beginning of the piece, is actually, frankly, I think, a little bit dull the way she plays it there. I mean, it doesn't really inflect, it doesn't breathe, it doesn't have a feeling of, kind of, choral sound and voices. And yet she's very musical, she's very sensitive and she's pianistically, extremely polished. And the more rhythmic things, just lack a certain pointing, a certain definition. Listen to that, (sings) that one there, it just doesn't have the air between it to identify the, kind of, important points of rhythm. But no, it wasn't a typical lesson but I think it....I don't know whether it was what she needed or not, but it was what I felt needed to be done, whether I'm psychologically right I don't know, but, she doesn't actually react very much does she? I mean, she doesn't react as a person, visually or verbally very much, although her English is actually very good. And in a way she's nice to teach because she plays the instrument so well, but she's slightly frustrating because there's a certain inhibition about really performing or really kind of getting to grips with it and I don't know whether that's a cultural thing or a musical thing or a temperamental thing. I've only taught her for about six, eight months ?

M.L. In your general critique at the beginning you talked about the need for a bigger personality. Do you think it might be a personality thing?

Dave Yes, but I think she's actually very assured. There's no doubt about it, she thinks she's very good. I don't mean that in a nasty way because, I think....I like it that a student who is good, actually any student, I like them to actually believe in themselves and I think she does think she's very good. To watch her playing, it's not a kind of enormous, it's not kind of charismatic, though I hate the idea, charisma isn't what it's all about, but, there has to be something which is just a little bit wider as a personality. I don't feel she quite gives out, but, she's only eighteen or something like that, I mean, she is young. And I think the Japanese tradition probably is a little bit more to be circumspect perhaps, in your playing. I don't know if it will ?? with her, I'm not sure if it will quite open out, and I'm not quite sure how much she wants it to.

M.L. Right. What can you as a teacher do about that?

Dave I would hope "encourage" is one of the most important things. Try and cultivate the imagination. I think, apart from anything else, though I wasn't doing it there, sometimes make them think in bigger terms than the piano. Try and make them realise that they have to have the same range of sound that an orchestra has, that an opera has, that there has to be a kind of "dramatic" presence.

M.L. In other places you did. You talk about opera and string quartets.

Dave I think the kind of dramatic image of watching the impact of a performance of say an opera, or even an orchestra, where there's so many different things to watch....In a way a pianist is so much more limited of course, in that way, because they just sit there and play. All the more necessity that there is a kind of, a "sound image" in performance which is so dramatic.

M.L. You always appear to be very involved with the music and respond in a very dynamic way. Do you think that has some impact on.....(the student)

Dave Well I hope so because ultimately, the duty of any player is surely to present the music to the audience in such a way that the audience is most totally wrapped up in the music themselves. They've got to try and sell the piece they're playing even if they hate it actually. It's quite an art playing a piece you really don't like so as the audience does like it! But the music is the entry, through which one gets people to work the technique as well. Of course we have to work technique on its own but, you work it because there's a kind of musical ideal you're trying to put across and if you realise there's a limitation, the concept of a certain sound that you want to make is, I think, the biggest encouragement to develop it. I think it's Neuhaus who says in his book that the more advanced the student the harder it is to tell whether they're doing technical practice or musical practice, the more the two actually come close together.

M.L. Whilst that may not have been typical, a typical lesson, under the circumstances, you used a lot of gesture there and you sang a lot and hummed a lot and kind of "conducted". Would you agree that that's typical of your teaching style?

Dave I think it probably is though I've never seen myself teach before. I've never seen it, you see. So, as an outsider, yes, I'm certainly struck by that. Yeah, I often have students who say to me, and perhaps this is, makes it a weakness, "if only you could come along when I'm doing my concert or doing my exam I'd play so much better." And that's obviously not a good thing, because they should be able to do it themselves, but I would hope that if they can get the feeling of that extra excitement..... In a way even if I'm making those gestures they can also be more liberated because they also subconsciously know that I'm not hearing every tiny detail they do. I think sometimes there's a case for actually trying to do that, to make someone expand. I know I do it, I was quite surprised to see how much and I know I make those noises. But they actually, they do seem to respond to it and a lot of them actually comment on how much it helps.

M.L. Yes, because it reflects what's going on in the music. (Dave yes) and that helps them respond.

Dave Yes, but I hope there are also times when one....there's none of that, and it's actually down to something much more, interesting in a totally different way, much less (??)

M.L. But it's interesting that the students did remark on the fact that if they brought you to the exam that they would play much better, because obviously it does stimulate them.

Dave I didn't think it stimulated her, frankly, enormously. And sometimes perhaps it doesn't work, but I don't know what else would with her.

M.L. Actually, I was struck at one of the other lessons you gave her, on the Beethoven sonata, I was struck at the way she didn't react, as you said, either verbally or facially or music...well actually she did in (a small way ??)

Dave She is very musical but, you know, she doesn't, of all the ones I teach, perhaps she's the one who changes least at a lesson.

M.L. So, when you asked her would the listener at the concert go back to hear the pianist again...you asked her what was missing. How, in a nutshell, could you define what was wrong?

Dave What was missing in her playing? I just think it was too respectable. I mean, you don't go to a concert to hear someone play immaculately. I mean, you don't go there to hear them play badly, clearly, but in the end you don't go back to hear someone play because it was very correct or because it was very polished pianistically. You go there because they have something to communicate, and I think what I feel with her is she doesn't actually yet project a sense of communication. While I'd go there and admire it very much, and I was trying to make her see that, which is why at the beginning I wasn't going to the piano and talking about things, I was actually trying to get her to think about how she comes across. I think she knows it, I think she knows that, because in some other things it's come out a little bit, this, in conversation.

M.L. O.k., is there anything else you'd like to remark on in that excerpt.

Dave No, I don't think so. I think it was probably fairly typical of teaching her, and I think she's very talented and I think she is very musical and very sensitive. I once had a Korean girl who was a little bit like her, but perhaps a little bit more artistically pliable, because I heard her also play with tremendous dynamism and great imagination. And there's a kind of curious way there's culture in that girl's playing, it's very cultured and it's very thoughtful. I actually think she plays too limited a repertoire. She also works with someone else as well as me, (eh, with ____ ,) and she had known ____ already before she came to me and I still think she plays to her and I think that's very good. But the repertoire is much too narrow and I think the programme she's playing for her exam, as I mentioned to her at the time, I think is also too narrow. And I think she needs to do, play some really quite, you know, outrageous even contemporary music. And when I suggest anything like Liszt or something which is very demonstrative, she says, "I don't want to do that", and I think she should, at her age particularly. That's at the age when you actually get some taste of, of that kind of virtuosity of performance. It's quite interesting that she doesn't want to do it. I have another student who is a first year, (she's actually a first year though she's not going to be here for very long probably, so she's doing a third year exam), I've another student who's doing, very talented, she's doing the b minor Chopin sonata for her exam. Mari was saying "gosh, what's she doing that for, surely she's not able to play that well enough, the piece is so difficult". And she's not able to play it well enough....she actually played it extremely well in a way. But I think Mari should get hold of something like that which is perhaps too big for her, but actually get some of the thrill of tackling it. I don't feel there's a thrill in her playing and I don't feel she gets the thrill which I....I'd like her to be a bit scared, I'd like her to scare me.

M.L. Would you hazard a guess as to what music means for her or what piano playing means for her?

Dave I think perhaps that's one of the things that bothers me, cause I'm not sure I do quite know. It certainly means playing very well and it matters to her that she plays well, and she knows she plays well, but I don't quite, when she plays, feel this kind of burning, you know, that it's just so important to her that she has got to do it. She works very hard, she's determined to succeed but that's not quite the same thing. Perhaps I'm being unkind to her but I don't know yet. Then it may be an age, she is only eighteen, she's in a new, a new world and a new culture. So maybe, give her time. I hope so because she could play very very well.

D2: Charles - Six Little Pieces Op. 19.....Schoenberg

Context: *This is Charles' first lesson on Schoenberg's Six Little Pieces. Dave and Charles go through the piece hands separately, sorting out some fingering and some of the parts. Dave refers to the "neurotic soul-searching awkward intervals", and draws attention to the somewhat hesitant opening, asking Charles to take it a bit slower and create "more of a question mark". Charles then tries it slowly hands together.*

M.L. O.k., do you think that was a fair representation of what took place.

Dave Well, I did it, didn't I!

M.L. Yes, o.k., so the video isn't lying!

Dave I presume not!

M.L. Would you like to describe what you were doing in that particular excerpt?

Dave Yeah, I mean, each pupil is very different. Charles, I think he's extraordinarily musical and he has got this marvellous kind of very natural musical outgoing personality. This is the first time he'd tackled anything at all like this. To his ear it was quite new. And, he reacts a lot through hearing sound, Charles, which is probably why I played quite a lot. And I want him, with this music, there are certain things I want him to realise. One is that although it may seem modern music and therefore perhaps, (you know people kind of think with modern music no one knows whether you're playing the right notes or not), nevertheless you've got to actually respect the score and be almost more exact. Here was a composer who has written with a tremendous degree of exactitude, which indicates that he was fairly passionate about what he wrote and how exactly he wanted it played. So I think part of it is simply showing him the detail that's written in the copy there, and showing him how you have to do it, that if there is a rest you do it, if there is a crescendo you do it. At the same time, the other was trying to make him....the slow playing is partly to make

him realise what a good sound he can produce, because he can make a very good sound, a lovely sound, for a young player. And the other is to make him, particularly with this, hear, hear in his head the intervals, hear this rather curious, (sings) these wide intervals there are, these kind of neurotic, soulsearching intervals. And so much of playing is, anyway, hearing the sound you want and anticipating it. So a lot of that is to try and get him to think exactly what he wants before he does it so as he can then try and anticipate the sound and control it. Yeah, there was a certain amount, Charles tends to be a bit panicky as a player anyway. He gets in a tizzy and then he does things wrong. So part of playing with him very slowly is to make the movements comfortable, to get him prepared, to get him over the note, so that he builds from a feeling of great security rather than from a feeling of insecurity, which he can do. Which is why if one's moving one gets plenty of time to get right over the note and to listen, of course. Listening is above all in that music. He has got very musical instincts. I was doing some separate voice practice because I think it's so important in something like that, (sings) the left hand on the third line there. It's so important to practise separate voices both technically, to get the independence, but also aurally to hear the separate voices.

M.L. O.k., actually, when you said there, "to get him to feel comfortable" and to be ready over the note, the word "comfortable" has cropped up a lot of times in your teaching, this idea of making them feel physically comfortable at the piano.

Dave Yeah, I think it's, I mean if you're physically uncomfortable you're going to sound uncomfortable because there's going to be tension in the sound. Even if you get the notes there's going to be an edginess, the sound is going to be affected, the phrasing is going to be affected. Obviously, playing the piano is actually so difficult anyway, we have to try and make it easy, not to make it more complicated.

M.L. In general terms, trying to develop a feeling for different styles in students, how does one go about that, generally?

Dave I think you get them to play different styles as early as possible; you get them to try and listen to it, not just, as we talked about, not just on the piano but listen to other music. I think you try and open their ears as early as possible to the fact that they might like something, they might come to like something they initially would think they don't like. With Charles, his natural reaction would be to play every movement like the middle section of a, well, like some Chopin with rather exaggerated romanticism. But actually that's when, you see that music, with that piece the problem is you have to make them realise that perhaps they have to play it with great romanticism even though it's atonal. It's a different kind of sound but nevertheless it is very, very soulsearching romantic music there.

M.L. That's right. You said, "just do it as passionately as you can".

Dave Yes, which for him is an invitation, I don't often say that to him!

M.L. Could be dangerous!

Dave Yes, but I don't mind. I'd rather he played that kind of music over the top. And if you hear Webern, that Peter Stadlen edition of the Webern variations, I don't know if you know it, he studied with Webern and he has put all Webern's annotations in his copy and had them printed, and for that, which most people regard as a most arid piece of music, Webern is saying "more passionate, more passionate here and more extreme here". Style is something which comes when you....I hope you kind of, with a young one, you kind of nurture it, you don't impose it too dogmatically. I'd rather they played Mozart as a bit extravagant than they played it like a kind of Viennese musical clock or something. It's more important with the young ones particularly, that they perform, (than) that they necessarily perform everything ultra-stylishly cause I mean that could be very inhibiting. But yes, you get them to listen, I often send them off with tapes or records of somebody else playing.

M.L. In general terms what do you hope to achieve at a first lesson on a new piece?

Dave On a new piece? It depends what it is. I mean, if it's yet another Mozart sonata and they've done three already, then I would hope by then....I mean, in a way it shouldn't be a first lesson because they should be already familiar, although it may be to say, "look, you did this sonata, how do you think this one is different?" I would hope in a first lesson, both to give them an idea of what the whole piece is about, particularly if it's new to give them an idea of, of where it kind of fits in the overall musical scheme of things. Also above all an idea of how they can go home and practise it. That of course depends on the age of the student. Someone like Charles, it's important that he goes home and thinks, "this is what I'm going to do," and I would hope if I work a bit like that very slowly with him, even at his age he can then apply that when he comes to work some of the other movements. But I think on the whole if one takes a small bit, either for technical reasons or for musical reasons, and works that, if the student is intelligent they can then go off and, and widen that to other parts of the piece.

M.L. Right. You demonstrated quite a bit there, as you said, to give him a feeling for the sound of the thing.

Dave And also, also a little bit for the feeling of physical flexibility in it. It's not just the sound but I was showing him quite a bit, particularly my thumbs are very free when I play that music and I think his aren't always quite.

M.L. O.k. Is there anything else you'd like to comment on? Oh, there's one thing I'd like to ask. Yes. Towards the end of the excerpt, you asked him to try a bit, a particular bit hands together and you said, "a big breathe".

Dave Did I? Breathe? Well, that's alright, it's a good idea. Also, Charles, I mean I'd say it to anyone because music is about, it's like singing, it has to breathe. But also Charles gets a bit blocked in the shoulders sometimes and there is a chance that he would lose eh..... (M.L. as you say, he gets a bit panicky) Yes, absolutely, and he needs to give things space. I don't obviously give

that piece to many, what is he? twelve or thirteen year olds, he's a little older perhaps than he looks, but I think it's actually going to probably suit him very well.

M.L. O.K.

D3: Janet - Sonata in A major K. 331 (2nd Movt.)

Context: *Janet is in the process of "revisiting" this Mozart sonata in preparation for her final postgraduate recital. She plays it through and Dave makes a general criticism about the sound, suggesting that it could be more "mellow" and less "bell-like and clear". This excerpt starts as Janet and Dave begin to work through the movement.*

M.L. Right, that was Janet playing some Mozart. So, would you like to describe your approach in this excerpt?

Dave Yes, I'll try to! Janet is very intelligent in lots of ways, and she's interesting. I think she's an interesting musician. I find her very blocked as a person in some ways. She's slightly kind of, slightly defensive and slightly inward looking. She's kind of half Irish, half Swedish and I must say I find her temperament closer to the Swedish than the Irish! It was interesting actually, because when it came to the exam, the final recital, she actually played the Mozart extraordinarily well, the best I've ever heard it, she really kind of opened out. But she was always taught by someone who....she had to play very much every note, right down to the bottom of the key, and it was very very static, the playing. But I still find that, I mean, watching her play, there is very little real total body involvement in playing the piano. She plays her fingers well. Her shoulders, she's not stiff anywhere but all of its so there isn't a real flow of, depth of her approach to the key. Now, I've tried working this physically with her sometimes, which I think she finds difficult. I sometimes try working it musically and at this stage, shortly before her leaving final recital, it's going to be more, probably the musical side will influence her. And I would also hope that her ear would pick up the difference between what she's doing and what I want her to do but, in the end, if she wants to do what she's doing, because there was a point there where I asked her whether she wanted something or not, then in the end it's for her to do. There's liable to be a certain lack of pliability in her playing. She's....would hate to be accused ever of being a pretty player, but I mean, she won't be. And she would hate anything that might sound affected but I find there's just a risk that the playing is a little bit, as I say, a little bit blocked. I find there isn'tit's, Mozart, we're talking about with her I'm sure elsewhere, is very operatic and that last D major one is clearly a different personality singing. I was playing again quite a lot there and I sometimes wonder if I play too much, I don't know. But also I was trying to make her aware that when I'm playing, when I'm working, (because when I'm

sitting there playing it's partly also working,) I'm exploring the piano and I'm trying to explore sounds, and I will sometimes repeat a chord to try and hear whether it grows and whether I get the sound I want, and also for her to see that I am actually using a lot more, not just physical freedom, but I'm using a lot more of my body to do it. Yes, I find her sound a little bit thin, I find it doesn't shape and sometimes I find that little details get in the way of shaping, so I quite often encourage someone like her to simply play the outlines of the phrase rather than actually the details of the phrase. Find your outlines and then make the detail fit that rather than get too involved with a little acciaccatura here, which can stop the overall outline of the phrase. I also find her....I don't think I mentioned it much in there but I've certainly talked about it with her a lot and showing her....I find that her left hand doesn't contribute nearly enough. (M.L. Actually, after that little bit you said that nearly all the time the left hand was "undernourished") Yeah, I find the left hand just doesn't contribute. Not just volume, I think the left hand in classical music particularly can contribute enormously to the rhythmic flow, the rhythmic continuity of a piece, that (hums) Yeah, yeah.

M.L. You refer to the natural rhythm of the music there as well.

Dave Rhythm must be something that goes forward. Her rhythm....she actually has quite an uns.... quite a weak sense sometimes of pulse and rhythm. She's liable to change tempo quite a lot sometimes in her playing. She's curious for someone intelligent and someone very committed, she's very passionate about it, it's extraordinary the kind of misreadings she can make and come back with. Time and time again, (??) in the first movement of that, there were second subject, there were notes that she kept playing wrong, I mean they sounded alright, they were in the right harmony but they were just the wrong way round. Do you know what I mean, typical. And she would come back three or four times with that, and there was one time that she played to me and I'd say some three lines had about five misreadings, which for someone at that level is just crazy.

M.L. You stress, throughout your teaching you stress quality of sound. How do you go about making students critically aware and sensitive to the sound?

Dave Well it's got to come in the first place from their ear and from their kind of, musical ambition I think....? They've got to conceive of a sound, perhaps you have to hear a sound in your head before you can produce it, and if you can hear the difference between a and b, then at least you're some of the way towards being able to do b even if in the end you decide that b is not what you want and you're going to do a or c if you like. But I think that pianists have got to....I think pianists often think less about sound than, say, other instrumentalists because, if you learn the violin or the oboe the first thing you have to learn how to do is how to make a sound on the wretched instrument anyway, whereas if you play the piano you just press a note and the sound comes out, magic! So I think pianists have to be, yes, forced to think more about sound, to, yeah, than they often do. I think the sound is first....above all it's an imagination thing, it's an aural thing, but it's also a question of finding a physical way in which you make, you make different sounds and you create

different sounds. Which is again why one plays and tries to encourage them to hear the difference between a and b. Sound is partly taught through the technique.

M.L. Because, I'm sure you can really hear the difference when you play, (**Dave** Yes) on the video.

Dave Yes, I am, I'm quite surprised! (**M.L.** You're impressed!) Yeah and I must say in that one particularly because I still find her sound just stops, doesn't it? It stops at a certain place. It didn't so much I'd have to say, for me it did a bit, in the final recital but I'm used to it and I know....you know if you're listening to a student you know their, the limitations are the things you like less so you notice them even more.

M.L. So really, sound can be approached through an aural way, an imaginative way, a physical way, it's a kind of a total....

Dave I think so. Sound is also approached sometimes by not thinking of a piano at all but, you know, imagining....take for example something like that, you know, that last D major bit might be played by an oboe or something, whereas the other bits might be played by strings, and I mean that kind of concept of different qualities of sound rather than different dynamic levels of sound. Because sound....often pianists think sound is about being loud and soft. I think sound is something that's got a third dimension to it of depth and quality.

D4: Michael - Sonetto 104 del Petrarca from Annees de Pelerinage.....Liszt

Context: *This excerpt is taken from an early lesson on this piece. Michael plays the piece through and Dave comments on it noting that, unusually for Michael it is "terribly underplayed", describing the piece as "very passionate, disturbed, tormented" and needing more "dramatic presence" and "urgency". Dave suggests that Michael needs to have an image of what he is trying to do and that something appears to be blocking that. Michael and Dave then start to work through the piece*

M.L. Right, that was Michael playing Liszt's Petrarchan Sonnet. Would you like to try to describe what was happening here?

Dave Yeah that was the other end of the spectrum from some of the other ones. That was really just trying to show Michael how to work some of it technically. I mean Michael, I think you'd agree he's extremely talented, he's highly intelligent, he's very impatient. Partly I think because his mind works very fast, he grasps what a piece is about very quickly and in some ways there the challenge then can easily be reduced. You find out what the piece is about, what it has to offer you and then there's this rather boring work that has to be done to actually really polish it and really get it secure. And Michael, as I say, is impatient. He doesn't like doing that kind of work. If I

remember my comment, not in one of these ones, when he played it the third time when it actually was very good I wasn't prepared to work it much with him because I know he's capable of working something quite badly as well. It can go off once it has come good. I was just trying....there was a lot I was trying to do then, particularly in the thirds passage, which was to find this combination which is so hard between great firmness somewhere, which is ??? probably in the finger, the finger and the bridge of the hand and the fingertip, and also great relaxation in the wrist and in the arm. That particular sonnet has got what, four or five clearly quite virtuoso passages. It's a marvellous piece actually to play for somebody because it's got all the kind of, charisma of, this, it's very passionate, it's a very extrovert piece, it's also very brooding. It's got a huge emotional and tonal range and it's also got some moments of really quite taxing virtuosity and quite impressive virtuosity if you play it well. And what very often happens is that people just, even if they're good, they just fall off those bits and the whole piece suffers, and you've got to play it, particularly for a competition, or a concert, those bits have got to be immaculate. And the first one, the kind of right hand semiquaver passage, he was playing the notes but I find, I do find with him, his fingers tend to be a bit flat, he pokes at the keys a bit, there isn't that kind of ultimate brilliance of articulation which again, I think one did hear there. And I would work a passage like that very slowly, sometimes different ways. One is really working getting each finger playing very precisely, what I call "slow-fast" work which is playing the passage very slowly but still each actual note you play is played with a very fast articulation. Otherwise you play slowly and you don't develop anything. The other thing is also to develop, to play perhaps not bothering about articulation, not bothering about that much but simply bothering about the freedom of the wrist, the freedom to negotiate the contours of the passage, like (hums) coming down that passage there and kind of looping back for the fourth fingers and getting over your thumb. The two ways of working it, gradually faster, incorporating both, both the freedom and the articulation. He can get a brilliance of sound but he doesn't always. The passage in thirds which is a very difficult passage, well we spent a lot of time on it and I mean Michael actually gets quite impatient when you do that sometimes. Perhaps I deliberately go on just because he's getting impatient! But in that passage, it's a difficult one, there I was doing a lot of work just thinking again of top voice and lower voice playing the top voice more legato, releasing the lower voice which both helps the balance and also helps the freedom and the thumb doesn't block ; trying to incorporate a state (??) of what I call portato, you know, playing with a wrist movement on each note but not actually playing staccato. I practise it, I think I did it then, playing it actually staccato with the wrist and then holding the top note. Also how one practises to get the transition from playing slowly to playing fast, which is one of the hard things. Obviously we can play things well slowly but it doesn't mean that even by practising them gradually we'll get them faster. So some of that practice was gradually building up a little bit more speed and the other part was building up speed quite quickly but only in very short excerpts, playing

two notes, three notes, or playing from the beginning forward, two notes three notes, four notes, five notes and so on and then from the end the last three or four notes backwards, and the last five notes, six notes backwards. So I think those are..... I was basically trying to show him how to go home and practise it, cause if he practises well he achieves very quick results but equally, if he practises badly he'll achieve quite quick results as well, but they're not such good results.

M.L. What does a student need to bring to their practice?

Dave Well I think above all they have to bring a sense....what they musn't bring is a sense that they've got to fill in an hour at the piano because they've got to practise for an hour. I don't think practice is judged by how long you spend at it. They've got hopefully, I think, the great thing about practice is to sit down with a clear, fairly clear idea of what you hope to achieve in that particular session. Obviously the more intelligent, the more musical the amount of advance of a pupil, they'll have different parameters. I mean some have to sit down there and practise purely physical things to try and achieve them. I think they should try and bring to their practice an awareness also of doing different kinds of things in the same session of practice. I mean to practise just the technical passages in the Liszt for an hour would be not the best use of it, sometimes you're practising for technical reasons, sometimes you're practising perhaps to memorise, sometimes you're practising to use a different part of your brain, learning the notes of a new piece, sometimes you're practising to explore your ear, to try and experiment musically with a piece. You're practising above all to try and keep your own concentration, because it is hard work practising, very hard work to try and keep your own concentration and your own alertness and to make sure, I'm sure we've all had it, perhaps even you Mary! I've certainly had it when we've been practising and we suddenly realise we've been playing something for five minutes and we really don't remember what we've been doing. It can happen and it shouldn't happen. (Never!) Ah well you're lucky! Or else we practise and we suddenly realise we're playing it less well and we've got to stop and say "hey, what am I doing? why is this going off?" With Michael, with him particularly, trying to make him realise that if he has a bit of patience he actually achieves things much quicker than if he's a bit impatient. Patience is another thing in practising, realising... not slow practice, but slow practice is terribly important but actually slow practice is more interesting and it's more difficult than fast practice because there's so much time to think about everything. But then it's all got to be translatable. Anything we practise in a certain way, it's got to be in a way that's going to be relevant to how we're eventually going to play it fast, in full performance.

M.L. Did you notice that you kind of manipulated or manoeuvred Michael's hand, (yes) kind of holding it. What effect do you think that has?

Dave Well I hope, it....I mean sometimes it's simply a question of reproducing the kind of action I feel I would make, particularly with the finger and sometimes trying to get a little bit more speed of articulation and make it move from the joint. With him, I do find his wrist tends to become

a bit high sometimes and it's sometimes just trying gently to get that down a little bit, to try and feel a feeling of flexibility in the wrist, apart from anything else he can then feel if he's not got that, if he's resisting that flexibility. Having said that, it's difficult because sometimes people, you know, if you come along and touch someone they instinctively resist (??) anyway. So you've got to watch how and when you do it. But I think you, it's like anything else, it's....you don't do it all the time but I think it can help at times.

M.L. Right, you demonstrated quite a bit here as well, both, inverted commas, the "right way" and "wrong way", but you also explained what you were doing in relation to the physical movements. Do you think this explanation is important, in addition to the demonstration?

Dave Oh yes, because I think both the verbal and the visual and the aural side are three sides of teaching and learning and some people respond more to one than the other. Yeah, of course.

M.L. Well, have you anything else that you'd like to comment on, on that one? (**Dave** I don't think so) As you said there's quite a lot of repetition.

Dave On what I was doing with him. Yeah, that was actually, in a way, very slow that one, and I suppose it's difficult to know in teaching when to break off at a certain point and when to go on. I tend not to want to do it until I'm fairly satisfied that the pupil has an idea, even if they can't do it perfectly but of what doing it perfectly would entail. Yes, but, maybe I went on a bit too much on some of those passages, I don't know.... (**M.L.** Oh no, I wasn't intending it as a criticism) No, but I'm watching these with quite a critical eye and wondering, you know, should I have left that a little bit earlier, I don't know. But sometimes they think if you leave it that it's alright, I don't know.

M.L. Can I ask you one other thing? a six million dollar one! You said you were dealing essentially with technical issues. How would you define technique?

Dave This is, of course technique....I believe it comes from the Greek word "techne" which means art, so I think your technique eventually is having the equipment to express what you want musically. Now we sometimes, people often say, "of course I realise I've got to work on technique," and by that they mean that they want to play more notes more accurately more fast. And that is of course an aspect of technique, but I think technique is also production of sound. Technique is everything to do with creating the sounds on the piano, or whatever instrument it is, that are necessary to, to put across the music you want. Technique, I think is an incredibly broad word. But if you talk of music, yeah, interpretation and technique, you can have a wonderful interpretation but if there's no technique you can't possibly show that to anybody. Technique is, I think, the means of, well the technique of an actor is the ability to speak, the ability to articulate, the ability to project sound, to modulate the voice. It's also the technique of movement and so on, the technique of communication. That's another technique in playing the piano, the technique of actual communication. The other thing that people don't often think about in technique is actually what

you do with your feet, particularly your right one, I mean that's an aspect of technique as well that's not very easy. So I think the broadest sense of how youyeah I've said it.

M.L. O.k., thank you.

D5: Michael - Sonetto 104 del Petrarca from Annees de Pelerinage.....Liszt

Context: *This excerpt is taken from a later lesson on this piece. Michael plays through the piece and also Takemitsu's 'Rain Sketch'. Dave is concerned that there is a lot of physical tension, that the piece lacks physical flow, that the loud playing sounds "tight" and that the softer playing lacks intensity. He also refers to the pedalling, pointing out that Liszt's piano would not have been as resonant as twentieth-century Steinways. This excerpt starts a few minutes after Dave and Michael start to work through the piece.*

M.L. O.K., that was Michael's second lesson on the Petrarchan Sonnet, an excerpt from it. So, your immediate reaction to that.

Dave I think my immediate reaction is the last question, "what's technique?" Actually, I don't know were we working technique or music there, I don't know, but a lot of it was technique. But it was the exact opposite end of the technical spectrum from working those fast runs and the kind of, double thirds that we were the previous time. Yeah, he had come....and Michael can play in a slightly cramped way. Yeah, I was certainly trying to work to liberate both the sense of phrasing, to open out the sound a little bit, not to get louder again but to open it out, to give it more warmth, give it more depth, more variety, different colours. But it was quite interesting watching that one because, actually listening to it I thought, first time I thought, this is quite a good sound he's making compared with some of the other people, but then he worked it a bit and it came quite a bit better. He has actually got a big range of sound, he's potentially actually a very big player Michael, although it's actually quite a small hand. Yeah, I was very conscious that playing the piano is so much a series of vertical movements, the key goes up and down, the fingers go up and down, the dampers go up and down, the pedal goes up and down, that actually, music is, is nothing really except, normally, something horizontal, something flowing, and there I mean, I was waving my arms around like anything which wasn't really so much I don't think to encourage a sense of phrasing cause he has got that, as to give a sense of physical release, physical freedom, I felt it was just a little bit enclosed. When I was playing too, I was actually doing what I sometimes do myself, which is to feel my own arm, to feel the kind of flexibility there is in the wrist and in the arm, and feel the kind of sense of yielding or give that there is there, and feel the sense of just sitting there and feeling the whole kind of balance of yourself at the keyboard in the shoulders and a little bit more

sense of flow. It was just to try to get him to play with more sense of line, more continuity, more variety of sound, particularly just to release it all a little better, that's what it was all about.

M.L. At the beginning you said that the playing lacked intensity. That was before the excerpt came on.

Dave I remember when he played that piece, of course, you heard it three times (**M.L.** I did) and the second time I seem to remember was the worst, wasn't it? It was the most disappointing time. I was disappointed in the way that I'd hoped.... the technical things hadn't really been attended to and the musical side seemed to me, it might have been, knowing him, he was just a bit sleepy that morning or something. Yeah, I felt it wasn't anything like, either musically or technically what he's capable of, which is why I was glad that you actually heard it again because the last time he played it....

M.L. Oh, I heard it the third time and it was wonderful.

Dave It was fairly, fairly good wasn't it? (Yes) The thing about Michael when he plays well, it's unteachable, it's a thing that comes from him. There's a real individuality, a real spark there. Yeah, I think there wasn't the kind of, I mean this is Liszt in Italy, isn't it, as I was explaining to him, and there's a bit of Italian temperament there and some Latin quality, there's the influence of the poem very much there, there's the influence of Italian opera, Italian culture, Italian everything really in the music there, it's very operatic in many ways. I think it does need this very passionate approach, yet at the same time pianistically its got to be well played.

M.L. You said something there, you said that Michael had a spark and, personality that's unteachable. You've raised something. What can be taught in relation to piano playing?

Dave Well, I mean, in the beginning stages you can teach someone where middle C is, you can teach them how to move their fingers up and down in a certain way! Of course you can teach certain things, I would like to believe that, on the whole you're more to do with educating. Educating means to draw out and I think on the whole you're more trying to draw something out of people. You're trying to, I think, in teaching, yes, there are certain things where you're correcting things that are wrong or you're trying to take things a stage further. It may be teaching them how to practise octaves, teaching them what to do, but a lot of it is, I think, trying to expand their horizons, both physically and musically. Neuhaus, again to quote him, says "it seems to me self evident the first duty of any teacher is to make his pupil totally independent of him as quickly as possible". I think certainly that is something one is teaching. One is teaching people to work on their own, to develop on their own. I mean I'm certain you can't teach someone to play with musical inspiration. Michael has that quality. He can sometimes get ?? very badly too. I mean the worst of Michael is horrible sometimes. But I mean, one can teach him, or tell him, make him realise when he does something which is horrible. But you certainly can't teach the ultimate quality of artistry, but you can guide it, which is a different thing? You can hopefully take something, whatever it is, whether

it's highly talented or modestly talented and move it further along the tracks and try and keep it on the right tracks sometimes.

M.L. Along the same lines, what does the student learn when they're learning to play the piano, and, do they learn anything apart from learning to play the piano?

Dave Well, of course, students learn to play the piano for all kinds of reasons. Funnily enough, all the ones you've heard, the one who to me is most, actually in terms of real talent, is probably Michael, and also, in terms of intelligence, I think undoubtedly it's Michael. I mean, he's a highly gifted child, he's a phenomenal mathematician, he's very good at lots of things. He's also, ironically, the one who's least likely to be a professional musician, because he is so good at other things, and I would certainly never push someone like him into doing it. I think that by teaching them to play, I hope at whatever level, you are teaching them to perform, I think it's part of playing. And, at the most modest level of teaching, I think if we teach a child to perform and they do perform, they actually learn something about themselves and they learn a certain confidence, which they may never perhaps have to do a certain thing in later life, they can say, "well on this occasion I did get up in front of twenty or two hundred people and do something", I think you are teaching them quite a bit about themselves. What do they learn? They learn a world of emotion, I think, because sometimes the emotion, say in that Liszt there, is an emotion which must surely be far outside the emotional cognizance, the emotional experience of someone of fifteen. Certainly, the kind of "painful" music, one hopes it's outside anything they've encountered. They learn something, I think, about the process of creation...I mean to create a piece, what it is like to come in contact....Yeah, I think they learn to appreciate the difference between bad, adequate, modestly good, very good and quite exceptional, at least I hope they do. But above all I hope they learn to get some appreciation of what music is about. Whether they're going to play or not, that is something that will last them through their lives. I hope they learn open-mindedness. I hope they learn that in whatever they do there's this balance between inspiration and discipline, the one without the other is, is never going to get more than half-way really. They learn that if you want to do something well you've really got to work at it very hard, that if you work at it very hard it's not enough, you've always got to be constantly exploring, constantly searching, constantly probing further. Some of it, it's a huge question and I'm not sure I, but that's some of what I think about it. The other thing I was just going to add that I think that we can also learn something about the experience of communication, the experience of using what they can do to talk to other people, to speak through their music, and I think learn perhaps that they've got a talent, at whatever level, that perhaps they didn't know they had, do you know what I mean? (uhum) They can learn to appreciate themselves by knowing they've done something better now than they ever did it a year ago or two years ago. It's somehow different you see from playing, doing that from, say, learning English or French or whatever you're studying at school. I mean you know you're doing something that's more difficult,

that's more advanced but it's perhaps hard to realise whether you're doing it better or not. And I think sometimes with music you do realise that you actually are doing something which is at quite a different level to whatever you were doing before, so many things have grown.

D6: Charles - Prelude and Fugue in c minor Bk. 1

Context: *At the beginning of this lesson, before this excerpt, Charles plays through the piece. Dave asks him if he feels as if he has run a marathon, observing that he looked "panicky" as he played, that he makes unnecessarily hard work of it and plays it all too loud. He then starts to work on details, suggesting that Charles practise it in different ways.*

M.L. That was Charles playing Bach. So, what is your immediate response to that excerpt?

Dave I think it was a necessary, quite constructive bit of explanation as to how he works a passage that I know that he will find difficult. As I said before, I find that with Charles, who is extraordinarily musical, he's actually a very nervy, he's kind of jumpy as a pianist, and his technique is not terribly sure and he gets very uptight and he makes things much harder because he's so tense and slightly unsure about it and he panics. And I think so much of learning and practising is to build up this tremendous assurance. And if he gets used to both the knowledge that, whatever he plays, he's going to play it right, at whatever speed, that's one confidence builder, and the other is simply trying to build the physical approach to the instrument which is sitting back to a certain extent, which is using the fingers well, but actually not in a kind of manic way, I mean, his fingers tend to use muchhe moves much too often, there's not nearly enough economy of movement so it gets a bit hectic and it sounds a bit hectic. He's got actually quite reasonable fingers now, they work quite well but it is a bit hectic and a bit over-lively. So it was just the kind of, the ways of practising which I talk about. This covers slow/fast practice to get very good articulation., (I think the danger of slow practising is that it can become a kind of mindless, mechanical repetition,) and kind of dotted rhythm practice which I was doing must always be done with some kind of musical guidance and overall sense of direction behind it. The question of how you get from, (as I was doing that bit with Michael), the question of how you get from something slow to something fast. There were issues of fingering there that I came upon where I felt he hadn't got the best fingering, and it's clearly very counterproductive to practise something for a long time particularly if you're practising a fingering that isn't too good. It was interesting, we were playing slowly and he'd suddenly start and play a wrong note within the three notes of starting, you know, because he hadn't got his mind enough organised before he sat down, so he first sat down and started playing and then started thinking. I think with that slow practice in little bits....to me the advantage of it is that when you have the

moments pause, that is a moments pause to prepare ahead mentally for exactly what you're going to play next.

M.L. That's right, you were saying that it trains your mind as well.

Dave Yeah, but particularly to try and train him not to feel in a panic about it, to feel that before he plays anything he knows it's going to be right, rather than, "help, when is this going to go wrong?", which is perhaps a little how he tends to feel with anything fast. I was also doing some work there with jumps there, wasn't I?, because I think if you jump..... there was a great pianist, I think it was Bachaus, once said, someone said, "how on earth do you manage all these leaps, always so accurate?" He said, "leaps?" he said, "I never leap, I'm there", which is a little bit like what I'm trying to get him to do on a more modest level.

M.L. Did you notice yourself, I mean you are always listening but you were listening extremely intently at the end. As a piano teacher you spend a lot of time listening. This may seem a silly question because we've raised a lot of things throughout the interview but, in a nutshell I suppose, what kind of things are you listening for and how does listening as a piano teacher compare with listening as a member of an audience?

Dave I think, curious enough, when I'm listening, I'm actually, in a funny way, listening to what I think they're listening for. Do you know what I mean? I'm listening and sometimes I think, "how on earth don't you notice that?", or "are you really listening yourself?". What am I listening for? I'm listening for, perhaps whether it's right or not, whether they're, particularly when it's practised like that, whether they're practising it in the same way as I would be or whether they're going through the motions of a kind of, a thing they've heard, a kind of physical, you know, play two notes and then two notes and then two notes, or whether they're actually listening with awareness to what it is they're doing with those notes. I'm obviously listening....I listen on different levels. O.k., we've here been hearing excerpts, but I think you've noticed that when someone comes for a lesson, first of all, almost without exception I do expect them to play the piece right through. So there I'm listening much more as an audience, although I think inevitably you listen also with a knowledge of perhaps the kind of areas that you have to teach that particular student in, and also you listen with an awareness of what you remember they did at the last lesson, and you see whether that has developed along the lines you hoped it would or whether perhaps they've got something wrong that you said, they haven't understood something which may be your fault, or whether they've been practising it badly or whatever it is, or whether they've really made superb progress. So one is listening comparatively in a way, which an audience isn't doing, and yeah, in a curious way, you're listening to see what they're listening to, and perhaps you're also listening because they have to be aware of the need to listen very much too, to show them, I don't mean self-consciously. Does that make sense?

M.L. Yes that makes perfect sense.

Dave You're listening for everything. You're listening for degree of attention to detail that particularly in slow practice should be there, that it's not just kind of mechanical slow practice.

M.L. In the lessons that I observed with Charles he was working on Bach and Chopin, Schumann and Schoenberg. On what basis do you chose repertoire for students?

Dave I've just been doing interviews with people who want to come and teach at the ____ and I asked them that question! I mean, it is, it is so wide. You're teaching repertoire because there are certain things you choose to develop. Sometimes you teach repertoire to their strengths. You teach things you know they, you think they'll play well, particularly if they have to play for something important. You will also teach repertoire to their weaknesses. You know, that because they don't play something well you will make sure that they do something like that. You will, if someone like Charles has got kind of wonderful natural lyrical feeling and tremendously musical, then you will both allow him to play some Schumann which he will play with..... I mean I can't say, I have to say I heard him play Traumeri once which was, and I was nearly in tears it was so beautiful, it was just, it was quite something, it was so intense and so beautifully controlled too. He has that quality, but then I also give him a lot of Bach and Haydn and early Beet., he hasn't done much Beethoven yet, but he will do soon. So you select repertoire from that point of view both technically and musically and temperamentally . There are the things you think that they must explore. You teach repertoire sometimes which is something.... which may be a bit too difficult for them but because it's going to at least, make them aware of the next stage forward even if they can't quite play it wonderfully yet. Part of teaching and part of learning is pushing against the kind of, the door, the barriers of progress which sometimes people are reluctant to do, they're afraid of something which may seem very hard. But also you teach things which are well within their capability because through that they will perhaps play them to a higher quality than they've ever played anything else before. You teach repertoire I think as varied as possible because, particularly as pianists, there's a most extraordinary range of repertoire from I suppose....I don't think I teach Fitzwilliam virginal book much but from Scarlatti up to, well, what have you heard? You've heard Takemitsu which is..... you haven't heard anything ultra, ultra modern although a final recital student played some Stockhausen, another played some horrendous modern German piece which I didn't want to teach, but he wanted to play it. And at different levels and different ages you certainly, I mean sometimes you say, "look, you've never done anything like this, you simply have got to do it." You may hate doing it. You will only find out also, if you like this music, you will only be able to say that when you've actually played it as well as you possibly could. And people say, "oh, I don't want to do, I don't like modern music, by which they probably mean, Prokofiev! (Prokofiev!) But I mean if they say, "I don't like that," and I will say, "you will do it and try and do it, and see whether then you can make a judgement," and they ususally find actually they do like it. You will sometimes teach them things because they want to do them. I think it's very important you give them a choice. O.k., if

Charles said, "I'd really like to do the Liszt sonata," I'd probably say, "hang on a bit!" but realistically, I will often say to a student, "right, we're going to do two new pieces, you choose one and then o.k., if it's crazy I will tell you, and I will choose the other," because I want something that they feel is what they want to play and perhaps what they enjoy playing, and something I think will be good for them.

M.L. May I just ask you one more question on that? At one of the lessons you asked Charles to get Pischna exercises. What are your views on studies and exercises in general?

Dave I actually tend to use exercises sometimes more than studies because the kind of, the more advanced ones.... (of course I'm not talking of repertoire like Chopin which is indispensable at that level), I find with kind of Cramer, Clementi, Czerny studies, one of the problems is there's so much learning to do to learn the whole study, maybe four pages, so it takes quite a long time to learn, whereas with something like Pischna or Brahms exercises or Joseffy or, Hanon at a more elementary level, you can focus in on a problem and it only takes them two minutes to actually look at the exercise and be able to play it and then you can do some work with it. But even those exercises should be geared to some kind of musical purpose. It's not just mechanical bashing, they actually should be making a musical sound, they should be thinking very much about how it feels physically, the sound they're making, whether they're stiff or whether they are independent. I actually am unashamed about using exercises with certain people at the right time. But it's a means to an end of course, never an end in itself and I think one still, I'm still happier teaching Charles his technique through the c minor prelude Bk.1 than I would be doing masses of hours on Pischna. But I think Pischna could help to develop something.

D7: Mari - Sonata in E flat Op. 27 (3rd Movt.).....Beethoven

Context: *This excerpt is taken from a pre-exam lesson. Mari plays through the whole sonata and Dave gives her a general critique, observing that the playing is all very efficient but a little bit "square", and needing a feeling of "Sonata Quasi Fantasia". He suggests that it could have "more flexibility when you are playing the lyrical things, more continuity in the melody and sometimes more rhythmic and brilliant assurance in the more brilliant parts". He refers to the need to create something very creative and very innovative. Dave asks Mari how she felt playing it and then suggests that the secret lies in the rhythm: "the secret is in the rhythm of the music being found - I don't mean the pulse - the true undercurrent of rhythm - rhythm is something intangible, something unexplainable, but you know what I mean by it - it's something which is supple, is living, not vertical, not static". Dave and Mari work through the sonata movement by movement and this excerpt is taken from their work on the third movement.*

M.L. That was Mari playing Beethoven. So, would you describe what you were doing in this excerpt?

Dave I quite enjoyed watching that one because, I mean, you know she is a very polished pianist and on the whole there I wasn't working detail with her. Quite a lot of the excerpts you've shown have been clearly working detail, perhaps obsessively, I don't know, but certainly doing a lot of work on little bits. With her what I was trying to do was to, if you like, focus whatever image she wanted to have of that particular movement. She plays, she always plays musically, it's nice, it's good piano playing. But, to me, that's a very special movement, it's, you know, so many movements are. I mean I try and do, to make her find what she felt about it in relation to one or two other sonata movements I was sure she would know. I was trying to think of the music in terms of a kind of personality image if you like, in terms of an identity, that was quite special for different parts of it too. I was talking about, for example, the difference in mood between the beginning with its rather more serious depth and then when it comes back later on with a kind of second violins and a little bit more florid. I asked her first how she felt about it. She clearly felt the same way as I did but, to me, she wasn't quite doing it. I was trying to make her see long paragraphs in the music like the beginning where, in trying to shape it perhaps, she wasn't making enough of a long paragraph and so within the context of the level of expression she wanted, I think she was changing personality within it. But then she didn't change personality when it really needed to, at the beginning of the next page, you know, the third line. In other words you keep your idea of, as I say like an opera, a different personality singing, and therefore certain different qualities of sound. Like we were talking about quality of sound rather than volume of sound cause you can have a clear quality that's softer and louder and a rich quality that's softer and louder. No, she's obviously very intelligent and she can understand well what I was talking about and I must say I thought, o.k. the other one we saw was a rushed job at the end but I felt that, objectively for me looking at that lesson, it should have produced a good result. I felt that was, (looking back on, it some of the other ones, looking at them I was slightly critical of myself wondering whether I had laboured certain points too much,) but I felt that was probably what she needed at that particular part of that lesson. I was also trying to achieve a sense of what rhythm is really about, which is a kind of life blood which keeps the music flowing. And I think rhythm is more important sometimes in a slow movement than in a fast movement. I mean fast playing can generate a certain rhythm of its own, and there's an undercurrent of something which is flowing, is moving, which is very much in time but also has some sense of flexibility, why it's so important you know if a piece is, you know with a quaver beat, six in the bar or whether its three in the bar, and this kind of thing. Again, the left hand helped me very much.

M.L. You asked Mari quite a few questions there, on her view and her image of the piece. Would you comment on your use of questions here and generally in your teaching?

Dave Well, I give questions because I don't think it's my role as a teacher to give them all the answers, and also, I think it's very much their possibility that they might think something differently from me, and if they can think it differently, then my job is probably to say well, it didn't convince me, therefore, how can we make it work so as what you think about it does come across convincingly. I also want to know what they do think of themselves, how much they think for themselves. I want to know how they....I want to find out by asking them questions, what, you know, how they think things when they're not with me because, after all, you see someone for an hour or two hours a week but hopefully they're doing an awful lot, that's not a very high proportion of the number of hours they spend at the keyboard. The questions are also, I suppose questions are a guidance to the way I would be expecting them to ask questions themselves when I'm not there. I, yeah, I think it's important also to, it's very important to make them think for themselves, to make them, almost to make them pose themselves questions is almost more important than to give themselves answers, do you know what I mean?

M.L. I know exactly what you mean. You described the mood and the character here, well not just here but in other places as well. How do you feel description fits into your, plan, your teaching?

Dave Description? I think description matters a lot. It depends on the piece you're playing, it depends on the person you're working with. The pieces, the excerpts you've shown me have actually been all fairly, apart from that last one which was less detailed work, they have been fairly detailed excerpts of working at something either for musical reasons or for you know obviously musical to enlarge that, or for working certain things technically. When you've kind of given me a summary of what I said at the end of the performance, and actually I think in many ways the summaries you have given me are as important as anything I did in the actual working of parts. So, I think the summary of a performance is perhaps the most critical part of all. Also because I think at that point their ear is fresh. They've just played the piece and they want to know, at least I hope they want to know, what did he think of it? how did it go? And I think one of the things is sometimes to try and find out how they think it went and how you think it went and see if there's a big gap between it, between those things. So I think the teaching, although we've seen here excerpts, down to earth excerpts, nitty-gritty working things, I think the teaching is very much the general discussion of a whole work, what they wanted to do, how they felt it came across, what they felt still had to be done. I can't quite remember your question!

M.L. My question was about description, describing mood and character of movements or sound, whatever. But actually, you preempted the next question which was going to be about, you know the way you ask your students to play through the whole work first and then give them a general critique to illuminate various points.

Dave Yeah, I mean, that serves various purposes. The one is that I think any lesson is probably the first stage of performance, isn't it? You learn a piece and the first time you play it through to anybody else, is probably going to be to your teacher, and then you may play it through to your teacher in a class or someone else in a class and then you may do a performance. And so it's very important that as soon as possible they do play things through and I've had some students who've come and they've said "oh, I only want to play, I don't want to play it through," and I've (sometimes said, ??) "well I'm sorry, I think you must play it through" It's only by doing that you find out what it feels like to play it through. Can you go back on that question again?

M.L. I just wanted you to comment on this approach, letting them play it through, the rationale behind letting them play it through, giving a general critique and then demonstrating to illustrate various points.

Dave Yeah, getting them to play it through, for them I think is very important, as I said, from a performance point of view. Because quite often of course they're on their own practising and they don't play it through a lot and nor would I suggest that they do play it through a great deal. It also, if they're playing it right through, it enables me to hear the whole piece in context. I mean, I had someone recently who was playing a Haydn sonata through and when they played the first movement, I thought, this is really probably too fast, and when they played the last movement and I found it was actually rather leisurely I could see that there was a certain logic in the first movement being fast. But if they played the two at the same speed then I would have talked about it. But as it was I was saying, well, I think the first movement is quite viable that way. On the other hand you could do it this way. I think also if when you're teaching it's very bad to jump in too soon. I mean they should have a chance to feel they're given an opportunity to show you what they wanted to do. Often, I mean, anyway they may start a lesson, they may not play their best at the very beginning, they need to warm up a little bit. And if before they've ever warmed up you're jumping in there and saying you can't do that and that bumps and that's not well controlled, then they're probably never going to warm up in that lesson. So that fulfills different roles, yes.

M.L. O.k. I tried to choose representative excerpts. Is there anything about your teaching that you'd like to raise that may not have appeared in the excerpts?

Dave That's a hard one. You see I don't know....If someone said to me, "how do you teach?" I don't think I would know. In a curious way it's been quite interesting for me, seeing these. (M.L. Ah good) I just hope, I hope I teach them all differently because I think they are all different people. I think that's the hardest thing in teaching, is sometimes to treat everyone differently enough. And I think, the other thing I find hardest in teaching is on the one hand you have to go in on the things that are not so good, cause that's what you have to spend more time on, the things that are not so

good, and it's sometimes possible by doing that not to make them aware that you are also, perhaps even taking for granted lots of things because they are good and you don't have to spend so much time with them. So the lesson can become negative if that isn't good and that isn't good and not actually enough positive, which I think is another reason for playing it through because at the end of that you are giving a summary and you're probably saying, "look, this was very good and already you've got this far with it, what do you do next?" No, I mean I can see watching those, that that's what I think I'm doing when I'm teaching, I think I'm aiming for. I think what I missed on those particular clips, as I said, was the actual....in a way the more interesting thing, which is actually trying to summarise what you think they've done. And there certainly were times there when I've been talking about non-piano, but I think that's one of the most important things, that you are there to try and open them out.

M.L. Non-piano, yes actually you brought that up before.

Dave I mean, if someone is playing Schubert then clearly you're going to say, you must know some of the Schubert songs. If they're playing a Faure nocturne then they've got to hear some of the Melodie. If they're playing Mozart then you've got to talk in terms of opera. If they're doing late Beethoven you hope that they've listened to some of the string quartets. I think pianists especially who tend to do an awful lot of their work on their own, which is why it's so important for them that apart from the work one does like this with them, they're actually being encouraged, and even forced, to go out and play chamber music, to play piano duets, to occasionally play an orchestral piano part just because they need to (??) come in contact with repertoire and be the....they listen, they adapt, they do other things.

M.L. I was going to include actually an excerpt with you just talking after a performance. But I was trying to get to the bottom of what the behaviour meant, you know, what you were trying to achieve by what you were actually doing. Could I ask just a couple of more questions, kind of general things? Now we've talked a lot about piano playing this evening and it has all been very illuminating and thank you very much for co-operating. But could you say, in a nutshell, what for you makes for good piano playing? I don't mean good as in "good"....

Dave Now when you say piano "playing".... (**M.L.** performance) that's a different, slightly different thing, isn't it? Because I think, as I said to Mari at one of those lessons, the first one you showed, I, basically what I look for if I go to a concert is something that communicates, that interests me, that makes me want to go back and hear it again because I'm going to find something that's rewarding. I would rather have a student, I mean from the point of view of teaching a student what I look for, I would rather have someone who perhaps has too much to say and has to be tamed a bit, than someone who really you have to drag everything out of them. What I listen to in playing? In the broadest sense, someone who clearly has something to say, but also someone who then has the voice to be able to articulate and to put across what they have to say, which is where we come

on this balance of understanding the music and also having the technique to put it across. I think great music especially gives opportunity firstly for someone to show in their performance that they are respectful to the composer, that they understand the style, that they know the kind of levels of expression, levels of projection that one plays in for that particular piece. But that's not enough, otherwise we'd have one kind of, perfect image of every piece to put across and I think performance also tells you a great deal about the person who is playing, and I think that's what one wants to hear. One wants to hear someone....sometimes you might hear someone performing and think, "well I think they're absolutely, probably a horrible arrogant person," but actually there's, there's something there, I mean if you hear kind of Pogorelich play or someone ? like that. It's riveting, I don't like a lot of it but nevertheless you.... I do go back for more because it's interesting, and I will go to hear pianists sometimes because there is something phenomenal, even if I don't like all that much the end product. The boy who's sitting at the back in Mari's first lesson there is a very interesting case in point. He's very nervy, very talented, very intelligent, very good pianism. And sometimes what he does ?? is absolutely horrible, which is partly I think because he's actually exploring the boundaries, he's pushing at it. And at this age I, I'd like to hear them push the boundaries and sometimes they'll go much too far in one direction or another.

M.L. Right, we've observed students at different levels. Would you consider your approach is the same across levels?

Dave No, my approach isn't the same, I'm sure it's not. What I'm aiming for is the same. I don't think it matters if someone is playing a grade one piece or if they're playing a Beethoven sonata, you're aiming for the same kind of musical criteria, but of course you go about it in a very different way. I mean, with Charles I'm doing much more kind of basic fundamental technical work and sometimes musical work too, but more with him technical. But equally we get students at the _____ who come at seventeen or eighteen who have clearly got talent but there's almost more, relatively more technical work to be done because it's actually, it's been so badly done or inadequately done at some stage. I don't think it's more a question of, in some ways, the age of the person I'm dealing with that affects me, because actually with some of those younger ones I can talk in a more mature way than I can with some of the older ones. But it's a question of the, of the individual, how much they can cope with it. I've got some others who are more talented or less talented who one would talk to in a different way still. I think there's a grave risk sometimes that one can underestimate young people and just how much they can do for themselves, and one can spoonfeed them a bit too much. And sometimes one can underestimate just how, the fact that some older people aren't that independent. But I think that's something we have to foster in them. You have to make your pupil independent, you have to make them think for themselves. And certainly at tertiary level one is, I hope, being less dogmatic about how they should play a piece and more saying, you know, "how do you want to do it and is it working in terms of what you want?" And if

ultimately, particularly at that stage, if they want to go play it in a way that's totally different way from you, then that must be their prerogative and they must go and do that, and if someone then else says that's a ghastly way of doing it, then they may listen but if it works, fine, why not.

M.L. I think you told me Charles had been with you for a couple of years. (**Dave** about two I think, yes) What would you like to think he has achieved during that time?

Dave Oh, he came....he was playing about kind of Grade 4, Grade 5 level pieces very, very musically, but I mean he certainly, he has advanced a lot, he's playing much more difficult pieces. So he certainly has achieved a lot if we're talking technically in terms of, the wrong definition of being able to play fast and more securely, he can play, he has developed much more security and with it has come a lot more confidence. But I think with him what I most want to see develop further is the confidence. Because he's not very confident but actually, at the same time he also knows he's quite good which I like. He knows he has, you know, got something rather unusual.

M.L. I was going to ask you what would you hope he would have learnt in another four or five years.

Dave Yeah, I don't know if he is ever going to be a fabulous pianist. I think it's getting a little bit late for that now. I mean he's what, thirteen. I'm not sure the hand is ever going to be one of the best natural hands for the piano. But, I still hope he might. I mean, for instance, someone like Michael at that age was a lot more advanced, although Charles is possibly more sensitive in some ways. I would like to believe that in another four years he is actually tackling virtuoso repertoire. I think that's what he needs because that's the thing he probably doesn't believe he can do. But I'd like to believe that he was finding that he could do things that he never dreamt he could do. I know as a pianist myself, I was much more the Charles type and I was never really pushed or encouraged to do anything that was really in that way too difficult for me, partly because in Scotland there was a feeling that anything virtuoso was slightly vulgar! Yeah, and I would like to see him tackle some Liszt and stuff like that, because I think the musicality there is undoubted. The other thing is that he will have to learn, and it's a gradual process, without inhibiting his musicality, that actually, the kind of expressive quality you bring to every piece is not necessarily the same expressive quality, and you can achieve expression not necessarily by lots of rubato and by you know, by a little bit over the top expression, and he'll find how to find a different expressive voice for different music.

M.L. Michael in another four years or so? How do you think that you would have made a difference?

Dave Well I think it's questionable whether I'll be teaching Michael in another four years. I've taught him for three now and I think at his level, I would have thought probably in another two or three probably he should be perhaps thinking of going on to somebody else. I think it's very important, the brighter they are I think, the less time they stay with any one teacher. The more advanced they are certainly the less time they stay with a teacher. I would have hoped that Michael,

certainly in, if he's playing a lot in four years time, has really found out whether playing the piano is really what he wants to do most or not. I think if he decides that's what he wants to do, I think the sky could be the limit with him. I mean he's immensely talented. The hand will always I think be quite small, there's a slight limitation there. But I think, he has played some very big repertoire already. He's doing the b flat minor Chopin sonata at the moment, he has done some quite difficult Liszt concert studies. He has played a wide range of repertoire. He's very good on....we've heard him do the Takemitsu, I think he's very good on the contemporary front. But I think what Michael has to learn if he's going to really go on with it is, is the necessity of being productive in all the time he spends at the piano and not being destructive or, if you like, counterproductive rather than destructive, I would say. Michael spends probably about forty minutes a day at the piano, I think. And I know he did something which....he played in the Audi finals and he'd actually had only spent about half-an-hour a day in the previous week because he had so many school exams on. So if Michael really wants to, if that's what he wants to do, then he's got to learn that he's going to be doing a lot more than half an hour, he's going to be doing two or three hours, four hours and with that time, if he spends it well, he could be doing an enormous amount. I really think Michael has got terrific talent. But, the motivation to play is there. He loves playing. The motivation to work towards playing really well isn't yet there on a consistent way. It can be there for the week before a performance, but that's not enough. And I think you have to find your own way to push you to play well, not just because you've got a competition or a performance coming up but because it actually matters to you.

M.L. The best student you ever had. What was it about their playing or about their approach....?

Dave I wouldn't like to use that term "the best student I've ever had." I've had different students who were different in very different ways, and pupils who gave me enormous pleasure in quite different ways. And there are pupils I've had who've given me great pleasure, who weren't particularly talented, simply because they've advanced and they've developed and they've done something which I never thought they were capable of, and perhaps even that they never thought they were capable of, even though it's a much lesser level than say, _____ winning _____ or _____ doing all her C.D.s. So, in a way that gives me as much kick as the others. You don't get as much recognition for it but it doesn't matter. I think it's interesting, so. No, I don't think I'd like to kind of pinpoint so and so was "the best" ever. Because sometimes actually the most talented can actually be the most frustrating to teach, because you've realised how talented they are and how far they could go if only they'd do that or if only they'd do this, and they don't because talent is such an uneven thing. I mean people who are highly talented often have got some kind of flaw in them somewhere along the line. You sometimes think if only you could kind of make a package of different elements from different students, but then, it doesn't work like that. Each one has to be taken as an individual.

M.L. How did you learn to teach piano?

Dave Oh, I think there's no doubt, I learned to teach the piano through teaching the piano. I hate to say, I never even did a teaching diploma in piano and I read very little about it, but, as you've probably gathered, I do like the Neuhaus book! (Yes!) No, I think the only way to teach, to learn to teach is by teaching, which is a bit frightening because at some stage obviously someone is a bit of a guinea-pig. And I think that way you also learn enthusiasm for teaching.

M.L. Did your own musical education affect your approach? (**Dave** Oh, of course) Or rather, how did your own musical education affect your approach?

Dave Of course. In all different ways. My first teacher was a most lovely lady who was most musical but taught absolutely no technique. And I suppose I was determined that my pupils wouldn't have that. I mean I hope they'd have the musicality! but I hope they also would realise that there's some importance in having some fingers as well. ____ was a most inspirational teacher. Again didn't teach much technique but he was well, more....but he was musically very inspirational. ____ was very good on kind of making you aware of detail. I suppose ____ is the one whose physical and technical teaching I think most about when I'm teaching now. But I don't have a method, I don't have a school of piano playing that I belong to. I think I teach quite differently from any of those people. Though occasionally I can see flashes of.... or even people I've known who studied with one of the others have said I can recognise, people have said I can see a bit of so and so there, and I hadn't necessarily known it. I think the other thing about teachers that rubs off on you is not just their teaching but their psychology and their approach and of those teachers, without naming one, there's one whose psychology I think is appalling and one whose I think was absolutely, was wonderful, one who was a tremendously kind of warm human person, I think a bit of that comes across.

M.L. Do you think the fact that you perform influences your teaching?

Dave Yes. I don't perform as much as I did but I have quite recently, and it's very good for me that I did it. And I think one's teaching is sharper if one is performing. Also you're more able to relate to what they're doing and and also they know you're doing it. But I think teaching, yeah, teaching is about.... you're teaching people to perform and if you get too distant from that yourself then I think you must lose something in the sharpness of your teaching.

M.L. Finally, what are the essential things a piano teacher should perhaps know and should perhaps be able to do?

Dave Well!

M.L. And what kinds of things do they need to bring to their teaching?

Dave In a way I think that's kind of come up in all we've been talking about. Well, it's so many things. They need to be able to inspire, for example. On the other hand they need, I think, also to be able to....they've got to have knowledge, they've got to understand certain physical things.

You've got to have, I hope, a great breadth of musical understanding. I think they've also got to have humility to accept that people are different and that they have to offer things in the context of each individual they're teaching, and not just offer a package that everyone has to accept. And I can't stand the idea of teachers who, you know, break down their students and then start off to build them all up again on the basis that you, start from kind of nothing. Yes, they have to bring imagination above all to their teaching. I think a curious word to say perhaps, I think they have to bring passion to their teaching. Passion for music and for playing, passion for playing well, passion for what performance is about. I think if the student realises that involvement, then it helps the student find that involvement for themselves. I think they've got to bring a lot of understanding of individual people, individual students and what they need. Sometimes an ability, like in a way performance is about, a passionate performance, but you also need an objectivity to see what you're doing. I think in teaching sometimes you need the objectivity to sit back and see what you're doing with a certain student at a certain time, to see whether perhaps you're actually winding them up when you should be doing the opposite. I don't know, I think it's impossible really! I don't know, we've covered so much, whether I've missed some glaring things out there, (M.L. No, that's wonderful...) I think that's more or less what it's about!

M.L. And thank you very much.

Dave Thank you

APPENDIX E

TEACHER E: RUTH

E1: Alan - Sonatina in G.....Dussek

Context: *This is Alan's first lesson on this piece. The lesson starts with scales and arpeggios followed by some work on "The Clown" and "Wrong Number". Alan and Ruth tackle the Dussek next. Alan has "had a look hands separately" at part of the piece at home. Ruth focuses on the alberti bass at the outset.*

M.L. Right. That was the first excerpt with Alan playing Dussek. Would you consider this to be a fair representation of what took place?

Ruth Yes, I think so.

M.L. The camera doesn't lie, in other words!

Ruth No, I don't think so at all, no.

M.L. O.k. Would you try to describe what you were doing in this excerpt?

Ruth Well, two things really. One was to approach the problem of playing an alberti bass for the first time, because this is the first time that Alan has ever approached something like that, and, apart from the technical aspect of it, I was using the harmonic patterns to help him really to use his ear, so that when the right hand is introduced with the alberti bass he can become as comfortable as possible with this alberti bass with the harmonic changes, so that he can express himself with the phrasing in the right hand, the cantabile phrasing in the right hand.

M.L. How do you think Alan responded?

Ruth Very well, very well. He has got a very good ear, he grasped the harmony patterns very quickly, particularly when I took the book away and he had to memorise the changes, that was very quick. And also technically he responded very well, very quickly to the idea of having a comfortable movement in that left hand. So I was very pleased with that response.

M.L. There are a couple of things there that you've actually mentioned in your description that I have noticed recurring throughout your teaching. One is this idea of patterns, of making students aware of patterns and where changes take place, where things move, identifying patterns, you know, whether they be chordal, scales or jumps. And you refer to the importance of them having a "mental picture" and being "mentally aware" and prepared. Would you like to elaborate a little bit on this?

Ruth Yes. There are various aims here. One of them is in a sense to do with actual reading of music because I feel....I do a lot of this in their sight reading practice, but I feel if it can be put

across into the pieces they play that also they can grasp more music at one time, so there isn't always this attention to just specific notes, individual notes, as by grasping a broken chord pattern or a harmony it releases them in a sense to be more expressive about the music they're playing. I think also the other thing, from a technical point of view, is that so much of successful and fluent accurate playing is to do with having the hand prepared ahead over shapes so that there isn't room for accident and that, I think, is a very important thing to stabilise their playing.

M.L. Right. The other thing that struck me there was that during the excerpt you remarked that Alan's hand looked very nice and looked very comfortable and again, you used the word "comfortable" and it's a word you use quite a lot (**Ruth** Yes) in your teaching, and I suppose it's related to what you have been saying there about allowing the thing to be stable. Would you like to elaborate a bit more ?

Ruth Yes. Well I've noticed a very interesting thing, that very often, if a pupil is continually making a mistake or stumbling in one particular part, it's very often not that hand that is causing the trouble. It's the other hand that's upsetting it. And I feel very often, particularly when it's a question of balance in music, where perhaps you have got an accompanying figure in the bass and you need a very expressive cantabile melody which is played with the right hand, that if you can be comfortable in that accompanying hand you are then released to be expressive. Again it gives you....you don't have that anxiety that you're going to fall down, this hand, you know, going wrong that's doing the alberti bass and.....That's what I'm striving for really, is a sense of physical comfort, of being at one with the keyboard and without too much stress or tension.

M.L. Ok. Now, as you said, you were dealing with the technical aspect there at the end . How best, in your opinion is technique developed? Now that's a very general question!

Ruth Yes, I think this is a difficult one because I find it varies so much from pupil to pupil. It depends. Some of them have such a lovely natural approach to the keyboard in that they seem physically to immediately know how to place their hands. They're at ease with it. Others are not. They have very sticky, awkward, tense hands. I believe that it is only possible to play really well if you have good physical freedom, that you can use the weight, that you can actually use the physical side of it to assist you rather than work against you. Does that make sense?

M.L. That makes a lot of sense. And how do you as a teacher go about developing this?

Ruth Well, I do use a set of exercises. Really I try to....they are actually the Joan Last Freedom Technique exercises because I find them economical, short, easy to learn, they're very transposable. Often one can find exercises which are relative to the pieces that they're actually playing, and I find them absolutely excellent because, in a short space of time one can actually cover a particular movement quite easily and it's something they can do at home without it being too irksome.

M.L. Right. We've been talking about technique. Would you like to try and define technique?

Ruth Well, apart from being physically able to actually play the instrument you have a variety of things to tackle. Technique to do with weight which produces tone, control of sound, dynamic sound. The building of finger strength so that you can play reasonably fluently and of course scales and arpeggios are useful for that. Really developing a facility to play so that you can then concentrate on the music and what you're trying to communicate.

M.L. Right. At the beginning of this particular excerpt you said to Alan, "I just want to watch and see."

Ruth Yes, I quite often do that. It's a diagnostic thing. Sometimes if a pupil, although in this case he wasn't actually doing anything wrong, but I find if I watch the hand I can often locate tension in either the forearm, the thumb, the shoulder. It helps me to see what's physically wrong with what they're doing, so I, that's really what I.....

M.L. Right. You also demonstrated the action yourself. What effect do you think this has on the student?

Ruth I think in some cases they too will watch what you're doing with your hand and they will copy. Sometimes it doesn't necessarily help, but one has to try a number of strategies to try and get across what one is trying to do.

M.L. O.k. Actually, talking about "a number of strategies," you also described the thing, you know. You said "it's light" and "like opening a door." So kind of, yeah, demonstrating and describing.

Ruth Yes, because if you keep using the word rotation, some of these terms are so difficult for children to grasp really what you mean. If they can actually imagine what it's like to open a door which we all do every day it's more understandable, I think.

M.L. Right. You also, at one stage, held his hand, kind of manoeuvred his hand as he played.

Ruth Did I? I can't remember that.

M.L. You did, just a little bit. (**Ruth** I did a little bit, yes) and in some of the others as well. (**Ruth** Yes)

Ruth Yes, sometimes I would do that because I find that by just a very gentle touch on a particular part of the hand it will release something, it gives them some form of, a little stab of confidence or a little feeling of being able to give. That, I often find, can be very effective.

M.L. Right. Would you say that that was typical of your approach?

Ruth Yes, I would, yes.

M.L. And is there anything else that you would like to raise about that particular excerpt? Any thoughts or observations?

Ruth Well I think of course it was in the very early stages of playing the piece. I'm sorry you can't hear him playing it now because it's really delightful.

M.L. Well that was the first lesson. It's interesting to see it at the early stage.

Ruth I suppose that was a really tiny aspect of trying to get the whole of the piece together. It didn't cover, of course, any of the musical aspects of what we should communicate through the piece. But no, I think it is clear that that was what we were about at that particular time. It was a little problem or something that might have been a problem, that we dealt with.

M.L. O.k. Right, thank you very much.

E2: Cynthia - Capriccio in g minor Op. 116 No. 3.....Brahms

Context: *This excerpt is taken from Cynthia's first lesson on this piece. Before inviting Cynthia to start to "explore" the piece, Ruth spent some time talking about Brahms piano music in general and about this piece in particular. Having referred to the general historical context Ruth draws Cynthia's attention to the "incredible juxtaposition of harmonies" at the opening, illustrating by playing the opening in block chords and describing the approach as "amazingly daring." She then proceeds to "talk" Cynthia through the music, demonstrating along the way and asking questions such as "how would you describe the character?" and "what did you notice about the rhythm?" She refers to Brahms "Allegro Appassionata" marking, playing a little and drawing attention to the importance of the harmonies in creating the "passionate intention" of the opening, particularly the diminished seventh chord which she describes as creating enormous "tension" and "uncertainty" over the tonality. Moving on to the middle section she plays again, pointing out the "relief" of the E flat major chord and observing that this is the chord which Wagner, (whom Brahms loathed) uses for the great love music. Playing some more she describes the middle section as "sublime" and "a most glorious peaceful moment" pointing out the effect of the key contrast and the "lovely sort of rocking kind of movement " created by the triplet figure. Moving on to the final section she notes "slight variations but the same ideas, the same restlessness, the same passion."*

M.L. That was the second excerpt with Cynthia playing a Brahms Capriccio. Now, could you describe what you were doing in this excerpt?

Ruth Yes. This is the beginning of, in this year, of an attempt to introduce Cynthia to trying to use some initiative in exploring music for herself, really in preparation for her next, the next training that she has at senior College. To be able to help her to try and cope with the demands that will be made of her while she's there. And I had deliberately in fact, she hadn't at that point heard the piece and so what I was trying to show her was really the process of exploring and of thinking from the very beginning about the music. And, in the introductory talk which you read back to me, all that talk about the mood of the piece and the passion and.....was really to see if she would grasp that, to see if she would actually take it on board and she would actually try even if, it didn't matter if it was

badly prepared but I wanted to see that she might show some spark. I think unfortunately at this stage, due to the pressures in her external life, she didn't respond very well to this. So, that was overall what I was trying to get across to her.

M.L. Do you think perhaps at another time when she wasn't under pressure that she would have responded in a different way?

Ruth I would hope so. But I think this has been one of my over-riding difficulties with Cynthia, is that she is enormously passive in her lessons. She still expects the teacher to give it all to her. She will do what they say, she's a wonderful worker. And then in the end she does produce her own musician, her own musicality comes through and she will express it for herself. But this has been an uphill struggle during the whole time she has been in the junior department. But just very recently, since this film, particularly with the Chopin nocturne that we heard as well there (she was learning it then) she has begun to open up, she has begun to feel stronger about her own musical convictions so, maybe the seed has been planted. I hope so.

M.L. Do you think that with a different student you might have adopted a different approach?

Ruth Yes, I think so. I think it's very important to treat each pupil as an individual. I can't work in a very programmed way, or I try not to work in a programmed way because I think that each individual has a different way of working and what works for one doesn't work for another.

M.L. O.k. The excerpt we have just seen, as you said, this was Cynthia's very first lesson on this Brahms Capriccio and also the first piece she had played by Brahms. How, in general, how do you set about developing a feeling for different pianistic styles? What kind of strategies might you use, using your word!

Ruth Well, certainly sort of over the years if one has them, by the use of repertoire and different repertoire and expanding and exploring the repertoire and talking about style and talking about the composers, the background, playing music of that style to them or, providing tapes so that they can listen and hear. All sorts of different input really.

M.L. O.k. You also demonstrated quite a bit here.

Ruth Yes, I did, because what I was trying to do, which I didn't, I absolutely failed to do, which is very interesting, was to get her to feel the momentum of the music and even in that first phrase which she didn't pick up with her ears what I was trying to get across to her. And that again could really be....I have to say that she has sometimes been much much quicker to respond than that and I have a feeling that she was quite severely affected by her A levels.

M.L. Actually, at the next lesson on the Brahms she did respond. She was more responsive.

Ruth I think she really was very tired that day and I think it showed in the way she responded to the lesson. It wasn't a good time for her.

M.L. But you were trying to convey this feeling of momentum (**Ruth** yes) and growth. You also gestured, used your hands, more than in a lot of the other lessons that I saw, and you sang a little bit as well.

Ruth I think that was partly because I realised that I was not getting across to her what I wanted to get across and I felt....and I do sometimes sing and I do sometimes use gestures because all those different things can work at different times. It's really trying to find out how to communicate what they're after or, you know, what they need to be trying to be after.

M.L. You asked Cynthia to be more expressive and to play with intensity. Would you like to comment on that, the notion of expression.

Ruth Yeah, that's a difficult one! Well of course expressive communication comes through the line, the sense of line of the music, the phrases, the shaping of the phrases, the weight of the touch, the gradation of the tone that they use within a phrase. But at the same time also I think if one is playing there is an emotional response inside. There is something that one is trying to release in them, you know, an emotional thing rather than just the technique and the physical thing.

M.L. I was actually going to ask you what is being expressed.

Ruth Yes, it is an emotional....it's trying to get them to communicate the emotional.

M.L. And can students be taught to be expressive?

Ruth I think with some of the younger ones up to a point, because they can be drilled, if that's the way one likes to do it, to produce a phrase that....one can work and they will understand about different weights of touch and they might actually.....you can manipulate it if you like. But I think, really and truly, true expressive playing has to be connected with the emotional side of a person. I think the personality and the feeling of that person as an individual is what puts the stamp, their particular stamp on the music. And therefore, to a certain extent, trying to get them to use their imaginations and to draw on their own experience is important.

M.L. Actually, after that particular excerpt, a little bit later in the lesson you refer to the musical imagination and suggest that Cynthia could use that imagination a lot more, and you also urge her to kind of explore and be independent. You refer to those things.

Ruth Yes. I mean, that might be my crusade with Cynthia really.

M.L. Would you like to talk a bit about imagination?

Ruth Well of course, imagination, I think often with children, younger children, I very often employ the use of, or try to promote in them some visual imagination and also physical imagination. For instance, if you're teaching a lullaby it's to get them to imagine the situation, that you are trying to put a baby to sleep. To imagine the rocking, if you have the baby in your arms or in a cradle, what the movement would be, what the feeling of helping that baby to go to sleep, engenders in them perhaps the tenderness and the warmth. Some pieces of course are very easy to characterise if it is a character piece. Then you can have a lovely time making up stories with them

and trying to promote their imagination. The hardest thing I think sometimes with the older students is that they are, to some extent, hampered by their own life experience. No, they're not hampered by it, that's the wrong word, but they have only reached a certain stage of their life experience. So, to actually get them to imagine the very strong passion and darkness of some of these extremely adult mature pieces is perhaps asking a little bit too much. But, it's the beginning for them of an experience of this music which they will, they will understand to a much greater degree as they get older and more mature and they have more experience of life. But you've got to tap it somewhere and you've got to begin to stimulate imagination in terms of emotion. I mean we've all been angry, we've all loved, we've all, even if it's a pet, and we've all grieved if the pet has died. I mean...we all know basically what our strong emotions are like. We've known fear, laughter, humour. And those aspects I think are very important to draw, they're a very important part of us and they need to be drawn on and they can enhance the music we play so much, I think. But of course the other difficulty is that, in order to express the music you have to have a degree of security in terms of knowing your notes so that you are not all the time struggling with the actual physical business of playing. And, but I still think that, very often, particularly with older students, the learning of a piece, however slow at the beginning, can be dealt with expressively from the beginning. I think so often this expressive business is superimposed later. The notes are done and then the technique is fine and then you have to try and overlay this and that often doesn't work, I find, depending on the pupil.

M.L. On the subject of imagination, later you said to Cynthia, when you were urging her to use her imagination, to explore and be independent, you said, "you will get so much more" meaning "out of your playing." What does the student get from piano playing? What does anyone get from piano playing?

Ruth A sense I think of real achievement and I think a fulfilment in a sense that you are, you have managed to interpret something that perhaps you love that's very beautiful, that you can sit down and give other people pleasure through your playing of that piece or pieces or whatever. It's very difficult to know because it is in a sense, and certainly in Cynthia's case, it is a passion. She is tremendously motivated. She cannot go through a holiday without having piano lessons. She is really hooked on it, and she gets enormous pleasure in performance and it's very interesting to see the change in her personality once she gets up on a platform. She is released in performance. She does things that she never does in lessons, as if something turns her, or switch on, and all the things you've been longing for her to show you that she can do and you know that she can do, she will reveal on a platform. So obviously it is a great love, it is a great need, it is a great I don't know! I often think about this. I mean I've thought about myself! Why do I do this?!

M.L. Cynthia is obviously very talented and as you say, very committed and very motivated. What about the average student? What motivates them would you think?

Ruth Oh yes. I think that, this is a very different story isn't it, because many of them are learning the piano because they are being given the opportunity by their parents to explore another discipline, and there might be a chance that they could be quite good at it or maybe very good. But often a lot of them are not motivated. It's part of their weekly timetable, something they have to do and could be a chore. So really, this is where the teacher becomes very important as the motivator, and this is often a problem because children will get a great deal even if they are not talented from a lesson if they bring some effort. It is very difficult sometimes to get children to understand that it is a shared....it's teamwork, that the teacher will give you all she can or all he can, and if the pupil will bring an offering to a lesson, that gives something to be built on. And certainly some young children are very difficult to motivate and there are also other circumstances, at home, support from parents. It's very lonely. Practising is very very difficult and, you know, children don't practise well basically, even if it's written down in their book. Some are very disorganised. This whole question of motivation is very difficult I think. There are very few of the average pupils who I would say are motivated from something inside them.

M.L. Two things strike me there. One is what does such a student get from the piano lesson and learning to play the piano?

Ruth I think certain skills, co-ordination, development of listening, ear, perhaps even the beginnings of appreciation, of being able to listen to music, and some recognition of being there, some identification, some "I know about that" you know, that sort of thing. Also working closely with somebody, the teacher which is a very important relationship so that also is another experience on a human level. Also, the teacher learns a great deal from that too! Ideally of course one hopes that one can give a sense of enjoyment of music. I think the sadness is that very often at the beginning of a relationship with a pupil the parent will say, "I want my child to enjoy piano lessons." Now that is possible up to a point of course, but nobody can make it happen out of the air and it is an extremely difficult skill to acquire and when..... It's very difficult to sugar the pill. There comes a time when suddenly you have to do a few chores, you know, you can put the icing on the cake and there can always be something that's fun and hopefully one can....there will be except.....Pupils are amazingly accepting sometimes really, they will accept the chores. But some go under. They just find the whole thing too much and then it can lead to unhappiness because the parents want them to go on and don't want them to give up and they don't really, and their heart is not in it and then they don't practise properly and then the lessons are, you know, all rather not unhappy but not very productive so the whole thing spirals downwards.

M.L. Right. Again, two things that you said there. One was that the student needs to put some effort into the lesson and the other one was related to the student and how they practise or if they practise. So, in order to learn how to play the piano what does the student need to bring, apart from, let's say, effort and.... what do they need to bring to their practice?

Ruth Well, at the very basic level, to have reinforced what they did in the previous lesson through their practice, so that by the time they come back they can hopefully cope with some of the tasks that have been set, and maybe all of them depending on their ability, and then one can build to the next lesson on that. The effort I referred to really is the effort in the practice. I mean on the whole most of the pupils that I have had have always been very good at giving their attention in lessons. Sometimes the very little ones have a very short concentration span and you have to be very careful about that. But, practising is a reinforcement really. It's going away and going over what you have done together with the teacher. Obviously it's sometimes not possible for them to do it in one week, it takes a long time. But any little improvement that comes back the following week is immediately deserving of praise and encouragement, and always giving them the feeling that there have been some very positive things that have happened. I think children need that. The longer I teach the more I realise that this encouragement thing is terribly important. It's so easy to be destructive as a teacher. We have such power and I'm very aware of that, and we're human beings too and, you know, subject to all the irritations and everything else. So it's hard to be perfect!

M.L. Right. On a more general level. This was Cynthia's first lesson on this piece, and the previous excerpt was Alan's first lesson on his Dussek. Two very different first lessons. In general terms, what would you hope to achieve at a first lesson? I realise it has to be general.

Ruth Yes, it has to be general because of course, because I mean there are a number....one doesn't necessarily spend the whole lesson on the one piece because there are other bits and pieces that have to be done.

M.L. When you introduce a student to a piece for the first time, what are you hoping to achieve?

Ruth Well hopefully first of all to catch their enthusiasm for the piece. I think in these cases, I think I had already, we'd selected what we were going to do because I had played the pieces to them. I mean, for older students sometimes it's not possible to demonstrate the pieces because one hasn't had the time or hasn't studied them oneself. Anyway, at that stage anyway I don't expect them to have to, you know, to have it played to them. But first of all, enthusiasm for the piece, if possible. Sometimes we may select a piece that may not at first appeal but I have to then use my judgement, through my experience, to know.....for instance, like Bach, sometimes there's a resistance to Bach but almost in every single case where I've used Bach for a student, the ultimate reward that they've had from learning that music has convinced them that in fact it's worth doing. But often at the beginning it's been a very painful struggle. So anyway, going back, I'm broadening out, I'm sorry. (M.L.No, you're fine) In the first lesson?

M.L. What would you hope that they would take away from the first lesson?

Ruth A feeling of wanting to learn the piece, of wanting to get on with it. That it would appeal to something perhaps say, like a challenge or that they actually like that piece of music and it's something they'd like to play. And of course with the, initial beginnings of how to go about it.

Possibly some fingering, a little bit of advice on perhaps a little patch of it that's got a tricky technical, like Alan's alberti bass, yes exactly. But hopefully a feeling of , "oh goody, I've got a new piece to learn and I'm going to go home and have a great go". You know, that would be a nice feeling if I had given them that. Of course other things as well. I mean, I think, usually one tries to introduce some new things at each lesson so there's a little bit of stimulus to go on. I think that's all I can think of really.

M.L. O.k. Right. We seem to have wandered from our excerpt, my fault!

Ruth Never mind. It's quite fun actually!

M.L. Thinking back, is there anything else that you'd like to comment on on Cynthia's Brahms, on the excerpt itself?

Ruth Well, the only comment I would like to make is that on that rather unsuccessful first lesson, that in the end it has produced the most impressive result, which is very exciting, and all that passion and intensity has been released.

M.L. I think she was going to play that in the RFH, wasn't she? Did she?

Ruth She did. She played it on Tuesday. It was a lunchtime foyer recital. I couldn't be there unfortunately but from the reports I heard she played very well. In fact she played three of the pieces. She played the Chopin nocturne. She also played the Bartok second movement which she too....all those pieces, she really, really got together. I mean, the Bartok I didn't think she'd manage but she did. She really played it, for the stage that she's at, she really played it extremely well. She has achieved a lot. A good student, I shall miss her.

E3: Cathy - Allemande in A HWV 477.....Handel

Context: *Cathy is preparing for A.B. Grade 6 in a few weeks time. Before Cathy plays the Allemande Ruth picks out a particular section that had been problematic at the previous lesson, suggesting that Cathy will find it easier to play if she concentrates on the slurs in the alto part. Ruth demonstrates and then Cathy plays. Ruth makes further suggestions regarding the articulation in the L.H., the speed of a particular mordent and the melodic character of the right hand which she describes as "lovely and bright." She also draws attention to Cathy's tendency to "cling" to the keys, suggesting that she needs to relax and that the L.H. is too heavyhanded.*

M.L. Right. That was the third excerpt with Cathy playing Handel. Now, would you like to describe your approach in this excerpt?

Ruth Well, here we were beginning to polish the performance. She had done a lot of work on the notes themselves. There were still a few difficult....she had a few difficulties with the ornamentation

in the second section which we worked on. But now really, I was trying to develop her feeling for the essence of the music, for the dance, through articulation, dynamics, understanding the musical progression in terms of counterpoint rather than harmonically. Really to start the flow. That was the beginning of working on that aspect of it.

M.L. Right. When you were talking about the last excerpt you said that the piano lesson was a joint venture and so far we've been, well I've been concentrating on what you as the teacher did and said during the excerpts. So, could you try to describe what Cathy was doing here?

Ruth Yes, Cathy was really trying very hard to put my suggestions into practice in the lesson. And she, really I mean she was concentrating at a high level and I thought responding, certainly trying to respond, and responding well. There was a very nice feeling in that lesson. In fact it comes across in the film again. There I felt we were really working as a team. We were trying to work out what we were doing together. I was making, of course, a lot of suggestions but she really was meeting me and offering back to me. What I think probably previously, we had talked about a lot....initially in learning this piece we had talked a lot about the structure of the music. She had a lot of difficulty initially with this piece too, because it possibly is the most difficult contrapuntal piece that she has tackled so far. Yes, I would think that she was giving a hundred per cent effort in that lesson.

M.L. Apart from effort and trying hard and concentrating, what else does the student have to do in order to learn? Or can you think of anything else?

Ruth Well, that's a very difficult one to answer. Well, again, I mean it's the use of sound imagination, it's the use of ear, the use of listening to what she's doing, assessing that and, certainly where we talked....I think towards the end of that I talked about could she perhaps try and experiment with some dynamics. Because, here again, if a child will take the initiative and experiment, they then might discover that they can bring something to the music that they will bring to the lesson and, certainly, if it's convincing, it's always a delight and I always hope that I will make a point of saying to them, "yes, that's something that you've done, that's something that you've brought to the music and that's very attractive, very pleasing." I think the ear is, of course, the most important thing we have, isn't it? I mean it is a question of learning to listen and of course so many of us don't listen to what we're doing.

M.L. Actually I came across a couple of (actually maybe more than two) lessons where you actually said "listen, listen, listen"! Three listens in a row! So obviously you think that listening is important.

Ruth Very important, yes.

M.L. Anything else you can think?

Ruth About the learning? Well I suppose you know.... obviously what had happened there was that Cathy and I had worked together on these particular aspects with a view to her then taking this

home and developing, possibly developing the piece to a further stage by reinforcing, or trying to carry out what we had talked about in the lesson, which would be a further stage of the learning process. But she brings herself and she brings her imagination and she brings her, you know, feeling for the music and I think that's all I can really say about that.

M.L. O.k. That's fine. You spent some time explaining there and you also demonstrated and explained, you know, used demonstration in conjunction with explanation. How important do you think such explanation is?

Ruth I think one has to try and give reasons as far as possible for what one is trying to do. I think if a pupil understands the reason why you're asking them to do something and they see the logic behind it, if there is logic behind it, that can help the learning process enormously because understanding brings learning. Yes, I think explanation, I think it is important.

M.L. At various stages you got Cathy to do the right hand alone and take bits out slowly and break things down, and it would appear to me this is a feature of your teaching. Would you like to comment on that?

Ruth Well, I suppose really having got the broad aspect of the piece which she had, that, part of teaching them, again, about style and the music of the period is to draw their attention to things like the inner parts, to make them aware of music as a whole, not just as a melody and a bass, do you know, trying in fact to pick out the more complex lines of the piece.

M.L. A couple of other things. You said there, "if we had woodwind instruments they'd be a couple of recorders", making a reference to other musical instruments. That isn't the only place, you talked about double basses and you may have talked about opera, I'm not sure. How do you think this affects the student's approach to piano playing?

Ruth Well, I think, I've often found this extremely successful and Cathy is a very able recorder player. That's why I used them. Because I find very often if they will think in terms of blowing, or in the case of string players of bowing, they will, through the imagination of what they would do on that other instrument, they actually achieve it on the piano because they use their musical imagination. And they understand that reference somehow when, particularly with the difficulty of the whole percussive thing of the piano, it somehow makes them understand what kind of, what line is.

M.L. O.k. You also asked Cathy there to go for a cantabile sound and touch. This is a tricky one! Any thoughts or observations?

Ruth Well, you see, again I mean, that hasn't just come out of the blue. We will have worked on, she will know the principles through the exercises that we have done in the past about what I mean if I ask for a cantabile touch. Whether she.... I mean Cathy has still..... Cathy has a very difficult hand. She's not somebody who has a natural feeling for the keyboard but she has worked very hard and so we have had to work quite a bit on certain aspects of technique. So she would

understand that I'm referring really to the use of weight and a more singing... In a one-off lesson like that, I'm assuming.... well I am assuming because I know that the student actually knows what I'm talking about. But of course I wouldn't use that term with anyone who hadn't either worked on trying to get that particular sound or knew what it meant.

M.L. Sometimes there's a problem getting students to be sensitive to the sound they produce themselves.

Ruth Yes. Now, this is something I've thought about a lot and I am increasingly keen, I think, to start taping some of their lessons. Because I think this listening awareness in young people is so difficult. You can't, I don't think you can, I don't think you can really teach it. You can nag them about it, but it's also very difficult to spot whether they are actually listening. But I have noticed that when students have recorded themselves that it has a marked effect, when they stand away they can listen to a detached tape but it's terribly difficult when they're involved, perhaps because physically it is so difficult to achieve what they're trying to do, that they actually can't think about what sound they're making and, yes, I think this whole question of making a good sound is a difficult one.

M.L. One last thing on that. Cathy has just done her Grade 6. How do you think that you as a teacher made a difference?

Ruth I think I made a difference by giving her strategies, again that word, to overcome the difficulties, first of all technically. I think also to give her, help her with the insight into the music, the style of the music, the way perhaps it should be interpreted or might be interpreted and then through encouragement and reinforcement when she achieved along the way various targets we'd set for the piece, to encourage and show her that she was actually, how can I put it? well, she was achieving her object or her aims. I mean she was getting there, she was actually..... I think that's what.....I was the encourager, the helper, the..... because I mean so much of teaching music is actually just solving the problems of how to get to the end point.

M.L. Right. You've just raised one last little thing there on that excerpt. You spoke of interpretation. Can it be taught, would you think? Or should I put it another way, what do you think the teacher's role is in relation to interpretation?

Ruth I think the teacher can offer guidelines, and strong guidelines. But, interpretation of a piece is actually, finally rests with the individual performer, I think. I mean they may distil from what you tell them, some idea of interpretation but ultimately that interpretation comes from them. So I'm not sure that it can be taught as such.

M.L. O.k. Is there anything else that you'd like to raise on that particular excerpt?

Ruth No, I don't think so. I can't think of anything.

M.L. O.k. Thank you.

E4: Colin - "Old Macdonald" from "Me and My Piano".....Fanny Waterman

Context: *This excerpt is taken from the beginning of Ruth and Colin's work on this piece which Colin had prepared. Before this excerpt Colin and Ruth spent some time on sightreading, (paying particular attention to rhythm) played some musical games based on listening and singing and looked at the "Monkey Puzzle" which Colin had completed (a written exercise from "Me and My Piano" based on recognising and writing notes, terms etc.)*

M.L. That was Excerpt number four with Colin playing "Old Macdonald Had A Farm." Would you like to describe what you were doing in this excerpt?

Ruth Well, I think if I was right in remembering that we were.... was it the first time we'd looked at this piece? Was he sightreading it? (M.L. Together) Yes, yes, there were two things we were trying to get at in that particular piece. One problem, which I think we might have solved in a later lesson or maybe an earlier lesson which you filmed, this business of counting long notes. (M.L. Yes, you solved it in the next lesson) Yes, that's right and, you know, this problem was beginning to emerge really there. The other thing was to....that we are at that point exploring the difference between staccato and legato, and he responded very quickly to that, and I think if I remember he achieved a very good legato very early on in his learning, and that, I suppose, was basically what we were at in that particular piece.

M.L. O.k. You used questioning quite a bit here, you know, asking Colin, "how long are we going to count that for?" and "how long did you count it for?" and "what does that mean?", those kind of questions. Would you like to comment on that?

Ruth Yes, I try, particularly with the younger children, to get them to give me the information so that I can see that they understand, so that when they go home they can solve that particular problem themselves, that they can know that by the symbol of the note being a minim or a dotted minim, I know that they will be able to go home and understand that symbol.

M.L. O.k. You use other types of questions in other lessons. Some examples: "did you hear?", "what did you notice?", "what do you think happened?" "how does it feel?" does it feel better?" "what's worrying you?" "do you know what the trouble is?" All these types of questions.

Ruth Yes, it's often very helpful to me if they can tell me what they feel, if something is a little bit difficult, if they can tell me what they physically feel. They might say, "my hand feels tight" or "my fingers won't move" or, you know. That can often help with diagnosis of what physical problem or tension they've got. The other questions like "what do you hear?", "how does it sound?" is all to try and encourage listening really, so that they're not just going through an automatic

exercise, that by having to answer the questions they are having to take notice of what they're doing. They take responsibility in a way for themselves.

M.L. Oh, there was one question actually that I meant to say, "now you can see the problem, what do you need to practise?"

Ruth Now wait a minute, where did that come. (**M.L.** Sorry, that wasn't in that particular lesson) That is also to do with.... quite a lot of my teaching is concerned with giving them the strategies of how to get round their problems, because if they can work out, it's building on experience, isn't it? That if they come up against a problem that they have experienced before that they can apply the way they tackled it originally. So I sometimes ask them questions like that to see if they have remembered the strategies.

M.L. Right. At one point in that particular excerpt you said to Colin, "just to get you to recognise the reading of it so that you see the dots there and play what's in the copy." And, when I asked you what you were doing, you said that you were also concentrating on the rhythm and trying to get legato and staccato. Apart from these things what other things might you be trying to develop at this early stage with Colin?

Ruth Well, a good sense of pulse, at this stage, I think very important. I think I've got a bit stuck there. It sounds rather a lot to cope with all those things at once, staccato, legato, note values, but then we were building on previous experience in other pieces and he was quite obviously beginning to grasp the terms and the understanding of those different touches. It was a bringing together, that piece, in a funny way of a lot of the things that we had learned previously. And the other thing too perhaps I was trying to get him to do, I mean this is a song that all children basically know and they always seem to delight in playing something they know, and I think later on in another lesson I might have explained to him that if he was playing for, (I think this may be why the assembly thing came up) that if he was playing for people to sing, that he would have to keep going, you know, that feeling of accompanying people, they wouldn't stop for you.

M.L. Indeed, at the next lesson you actually sang with him. (**Ruth** Oh, yes I did) I mean you sang a little bit there as well but you actually sang with him and he had to play.

Ruth That is to encourage flow and fluency. I think so often with children and older pupils, this business of getting them across a bar line is quite a hurdle to overcome. So, I suppose this is the early introduction of feeling the flow of the music and therefore leading on to phrasing.

M.L. You got him to sing as well at the next lesson. How do you feel, you know the way some of these tutors have words and others don't, how do you feel about the words?

Ruth Well, I think sometimes they can be useful but I find that most of the pupils don't use them. I've said sometimes, "if you're having trouble with this rhythm, clap and say the words that are there." But I got increasingly frustrated by this because I found invariably they wouldn't do that. So, in fact I do often use the French time names. I find that, it's a very old fashioned idea, but

I find it incredibly useful to get round various rhythm problems. And I find that more successful than words because by the very use of the *tas* and the *aas* the consonant *t* expresses the sound, and when the *t* is dropped you're actually sustaining the sound. I find that a very useful system.

M.L. O.k. What about tutors? On what basis do you select tutors?

Ruth Well, I have to say that in Colin's case, I think he was the first pupil that I had used that tutor with and I do sometimes use a tutor because I want to find out about it. I like to supplement, most tutors I will supplement through lending pieces and things so that we're not completely stuck in this.... And some I've found excellently thought out, others not so well thought out.

M.L. Should I put it like this. What would you be looking for in a tutor?

Ruth Well, carefully considered development that, you know for instance, it's very interesting that that tutor that Colin was using, which is actually I think very well worked out, but the second book is not. It's very random and in fact it demands things of them very quickly which they haven't had time to cover and has not been covered in the previous book. So there's a big wide gap and generally speaking I won't go through a series of tutors. The other problem too is financial. I certainly have some children whose parents definitely find it difficult to afford the extra music and one thing and another. So sometimes it is actually economic, it makes economic sense to use a tutor that has a good combination of pieces and technical work and things. And one of the best I've found recently is, are the Pauline Hall tutors which I think work very well.

M.L. But, as you say you supplement it with other things.

Ruth I supplement it if I can find pieces that are, you know, the same sort of stage.

M.L. And you do other things in the lesson as well. On a general note, on what basis do you choose repertoire for students?

Ruth Generally as part of their development I try to pace them through....It's very difficult this, because in a sense you have to find, if possible, something that appeals to them, something that will deal with the next stage of wherever you're going to in terms of developing their piano playing. Also to give them a chance to experience as wide a variety of styles as possible. So often my choice of repertoire seems quite random but in an extraordinary way somehow it fits into the pattern. I also have to be.....

M.L. So it's an individualised thing?

Ruth It is an individualised thing. And also I have to say from my point of view as a teacher, in order to keep my own interest, I really don't like teaching the same piece too much or too often or too close during a period. So, for my own benefit I will explore quite a lot of repertoire.

M.L. Right. Colin just started piano quite recently with you. I think he probably had his first lesson with you, had he?

Ruth Yes, Colin in fact, wait, he started in September, last September. Yes, he was a complete beginner.

M.L. A complete beginner. So could you describe a typical first lesson, your approach, what you are trying to achieve in that first lesson?

Ruth Well the first lesson is usually making friends with the piano and which can involve, and usually does, getting or looking inside and getting at the pedals and looking at the hammers and then of course looking at the geography of the keyboard and games with the letters and, you know, nothing that is read at all. It is entirely exploring the piano and then we might play some clapping games and do a bit of singing and inadvertently I will look at their aural ability and, you know, rhythmic, any kind of rhythm, sense of rhythm that they may have. I know that it is....again it depends so much on the age of the child. If it's a very young child I will possibly get them to make up a tune in their first lesson and then usually ask them to go away and do lots of exploring, finding things. I might give them words to find the notes, those sort of things. But an older pupil I would certainly start off straight away on something very simple to read and play, to give them a sense that they're actually going to learn the piano. But really with the little ones I don't introduce....I introduce the reading very slowly. That, I suppose, is a broad outline.

M.L. Right. You were talking about rhythm there again and Colin and his rhythmic problem. What kind of strategies do you use to sort out these problems?

Ruth Well, again, a lot of this you know, the French method the ta ta-te, clapping, then, sometimes with the cards, you know, making a 4/4, a bar of 4/4 rhythm or 3/4 rhythm, whatever. I also am very keen to develop rhythmic and reading skills because they are so much a clue to the pieces they learn and whether they perform them well through good rhythm. I think, I've noticed in my years as a teacher and listening to other people play, that so often the rhythm is the problem and so often, I'm sure you would know this Mary, if you can unlock the key to the rhythm of the piece, if you can actually find its own rhythm, it will play, it will almost play itself, and this is something that is such a joy, that sense of release that you suddenly find. It's so fundamental in a sense. It's one of our most primitive inheritances isn't it? I mean this whole thing of banging a drum and of dancing and eh,So I do you know, with later pupils aren't there some absolutely excellent sightreading books which encourage....they have rhythm exercises in them so they do go home and practise clapping rhythms and things.

M.L. O.k. Is there anything else that you'd like to comment on about that particular excerpt?

Ruth No, I think that was a very good example I felt, again, of the team work and I really felt that Colin was working hard. He was bringing his effort and it was most rewarding really. The other thing too with Colin is that he is very young and he gets very tired after school and his concentration is sometimes a little bit "iffy." But in that lesson he was really all there, and it was a delight to see that. I felt pleased.

M.L. Good.

E5: Edwin -“Waltzing Mice”

Context: *Edwin is preparing for a festival in a few weeks time. Ruth and Edwin sightread a little Diabelli duet before tackling this piece. The excerpt starts after Edwin has played through the piece.*

M.L. That was Edwin playing his “Waltzing Mice.” So, would you like to describe what you were doing in this excerpt?

Ruth Yes. It's very interesting this, because this piece was actually too difficult for him. Towards....as we went on working on it, it was very helpful in terms of the learning stage, but he was not ready for that piece and, although he did a great deal of it successfully it was....I couldn't actually get him over the difficulties, particularly of this playing of the acciaccaturas and the combination of playing those and understanding the way they should be played with the rhythm right. So, that was certainly an example of possibly a misjudgement on my part but on the other hand it was a challenge and he enjoyed it and he coped as best he could with the equipment he had at that particular stage. And I suppose really there I was just trying to.... in fact at that point we'd nearly got there, but it's very interesting because it did not carry through to the next lesson as far as I remember and.... So I suppose, what I knew in myself which I didn't tell him then, that of course what I wanted him to do was to eventually get the pace going because it was very slow and em..... But he did find.... the reason why the piece was too difficult was that by playing crushed notes and setting the little ??? at the end, it's interesting that that is a child's piece because actually it's very demanding. They haven't got the finger strength and control very often at that age to cope with that particular demand. And he did very well I think within the context of what he had to bring to that piece at the time. So, I think we were making, we were doing the best we could.

M.L. Doing the best you could. O.k. You demonstrated quite a bit here as well as describing the actual physical movements, you know, “throwing the wrist” and things like that. How do you think this contributes to the student's understanding?

Ruth Well, I sometimes wonder if it does help. I think particularly with a child at that stage, I mean they have such a simple conceptual sense of things that.... I suppose one would hope that through their ear they might hear something that they might relate to in terms of their own sound and their own physical movement. But I have to say that it doesn't always work.

M.L. There was quite a lot of repetition here, not just here but in other lessons as well when they're dealing with technical issues, getting the student to repeat things. Would you like to comment on that?

Ruth Yes, now there's a method in this because in a sense it's teaching them how to practise. That's the aim there. And very often I will say to them, "now practise it as we did it in the lesson."

M.L. Actually, you said at the end, I think, "just so you know how to practise it at home", yeah.

Ruth Because I think that's a very important area. It's no good saying, you know, "go home and learn this and do this and get this right" and everything else, unless you give them some means of understanding how they're going to get it better. They may not take any notice of you but it's worth trying.

M.L. I think it was Cathy's excerpt, I'm not sure, but I think it was Cathy's excerpt, you described one of your roles as that of kind of problem-solving and you have talked about some of the problems that Edwin had in this piece. Would it be possible to kind of categorise the kinds of problems that you see yourself as solving?

Ruth Negotiating different passages, you know, how do you play a whole line of semiquavers and keep them even; how do you play, we were trying to understand how to play the acciaccatura followed by the minim. That is a problem, isn't it, and we have to find a way round it. And sometimes there are cheats that one can use. I'm thinking actually, if you don't mind can we just go back to Cynthia with the Bartok. There's a very nasty, again it's in the line of these ?? and do you know the piece, have you played it? You know that the very nasty ?? going to the octave (**M.L.** Yes, actually you gave her a lesson on that, the first lesson) Well, eventually, she couldn't do it, couldn't get it. So, we fiddled around and we found that if she actually played all the three notes of the ?? together, jumped off them and jumped onto the octave, it worked. In fact it was extraordinarily effective, and it sounded, because in some extraordinary way, maybe one's expecting to hear it, maybe somebody who wasn't expecting to hear it might think they were all played together! But it certainly solved that particular problem because she couldn't technically deal with that at this stage. So I would say that was a very good example of cheating, producing a strategy that can get you through. It may not be ideal or right you know, but at that point it was necessary.

M.L. O.k. Just one little thing that you said there to Edwin. You said, "show that you're confident with what you're doing."

Ruth Oh, yes. Yes, I hope that, again, this is the beginning of trying to teach them something that's very difficult to teach, projection. Because most of them sit at their own little pianos in their rooms at home playing away to themselves, you know, no conception about what projection is. And that's why I stress this business of upping the level of the dynamic. But then I have had pupils come back to me and they will up the level of their piano dynamic to mf and they'll say, "but that sounds much too loud." And, it's difficult because you don't want to stifle that, if they make that effort to play quietly it's a wonderful thing. But, on the other hand, this is another strategy, a cheat if you like, they've got to do something that perhaps doesn't sound right to them where they are, but

it's going to actually sound right out there. But that's a very sophisticated concept, but you know one could start putting in a little bit of that. Yes, a sense of performance, playing out.

M.L. Talking about sense of performance, you allowed Edwin to play through the piece and you do this quite a lot, allowing the student to play through the piece first without saying anything. Is this a deliberate strategy?

Ruth Yes, because I think that if one is too picky all the time you actually interrupt, you spoil the flow, you destroy it. They become so overcareful that you take away all that fluency. I think that is a particularly difficult thing in teaching. You want them to be well prepared, you want all the phrasing, the articulation, the slurs, the staccato, whatever, to be in the right place, but then you impede the music itself. How, when do you leave go of the specific in order to get the overall performance? And that's something that puzzles me all the time, I mean, I'm constantly engaged with dealing with that, yes.

M.L. Just, if I could go back to the repetition bit again, I remember that in one of the other lessons you said something like "physically we need to repeat the good sensations." So this is all part of the

Ruth It's part of the "comfortable" thing.

M.L. O.k. Is there anything else you'd like to talk about.... and Edwin?

Ruth Well, yes I'd like to, actually, what is very interesting is that Edwin has had a problem with his left hand, which I think is quite common in children, of playing with a very low wrist. And I realised that in many ways this was impeding his playing a lot. So, I discussed it with him and I have to say, I was so impressed with the way he took in what I had to say about it. I suggested some work with his scales that he could do to correct it and gave him an exercise out of his technique book, and that child, in a week, corrected that physical fault. Now, I don't think I have ever had such a marvellous response in terms of such a really boring chore. So I'm really saying that, as you know, to back up....there are children who will respond to the drudgery side of playing the piano and also to kind of talking about it, as well as demonstrating. Yes, and he most intelligently took that on board and was obviously determined to do something about it, and he did, and with great success. So that is a tremendous reward for me as a teacher. So therefore it's worth trying all the way through, some will respond, some won't, but if one of them does it then you'll feel, "oh well, this has been worthwhile."

M.L. You mentioned intelligence there. How important is intelligence in piano playing.

Ruth I think intelligence is very helpful if there is no particular talent. I think this business of intelligence....but a child with a quick mind and a sharp intelligence can often learn to do things which perhaps they naturally wouldn't do. A gifted child might quite innately do it. So, I find often intelligent pupils extremely rewarding to teach in terms of what they can do intellectually. I mean

they may not produce the most musical performance in the world but it's extraordinary what they manage to do.

M.L. O.k. Are we ready to leave that excerpt?

E6: Karen - The Maiden and the Nightingale.....Granados

Context: *Karen is preparing this piece for an internal competition in the Junior Department and for the Audi competition. At the beginning of this lesson Ruth speaks about "Goyescas" in relation to Goya's paintings, pointing out that "the imagination plays such an important part in this piece of music", and suggesting: "if you could see the picture or even see some of his other paintings, and the romantic images, because it is tremendously romantic, then that will help enormously to set the stage for this." She tells Karen: "you need so much to imagine this garden in Spain and the summer nights and the melancholy." She emphasises the "melancholic" mood of the opening section. She also refers to a lecture on Debussy she had attended, explaining how the lecturer cross-referenced the arts all the time," referring to music, painting, literature, etc. She encourages Karen to do some research on the background, pointing out that "music can be very tunnel-visioned" and that "as musicians we can be very very narrow, we can forget that music doesn't stand on its own. It's influenced by all sorts of things." Karen and Ruth work on the piece for a while before the section included in this excerpt. Karen draws attention to the problem of the trills on the second page. Going back to the opening of the piece Ruth thinks Karen is getting "much too big too early" and that it needs to be "more loving, more beautiful." Ruth draws attention to a wrong note and points to one spot where she feels Karen needs to "slow down much more there, taking time," pointing out that "you're allowed to rall.," so that "you can do this magic moment." Ruth also draws attention to the need for care in balancing the octaves, pointing out that it's easy "to get the top notes or the lower notes speaking," that it's expressive "so you have got more time, don't feel rushed in any way" and asking, "can you voice the bottom there." She queries "it's a little bit over the top isn't it, in terms of sound?"*

M.L. Right. That was excerpt number 6 with Karen playing Granados. So, what's your immediate response to this excerpt?

Ruth Well I think here with this girl really it's a question more of guiding her, being a pair of ears, because she is a natural player. And so I suppose really we're talking more about the means to the interpretative end, and also again perhaps listening to what she's doing. Yes, I mean I do feel with this girl that I really....all she needs from me is my experience and knowledge of the music. Does that make sense? **M.L.** Yes, indeed) I think here again I feel that at this stage of their life it's

important not to get in the way, yes of course to point out if there are obviously things that are wrong or to help her negotiate anything she has a problem with, and Karen will bring me the problem. She'll say "I can't do this," and so she in fact I suppose, of all the pupils I've ever had, basically she leads and I follow where I'm needed. Does that answer that question?

M.L. Yes, yes. It struck me, Karen played quite a bit during this excerpt and as piano teachers we spend a lot of time listening ourselves. We try to get students to, but we listen a lot ourselves as well. What kind of things are you listening for and how would you think that listening as a piano teacher compares with listening as a member of a concert audience?

Ruth Well, I think as a teacher you are listening for specifics. You are listening a great deal to balance, tone, tonal balance. Obviously for, perhaps, misjudgement of rallentandos which is a very common problem, particularly in this music which is actually one of the most difficult pieces I think I've ever had to teach, in terms of its subtlety and flexibility, and that is something that I think I would not tackle with anyone who didn't have that innate musical sense. Back to your question. Yes, as a teacher you're listening for the specifics, you're listening for the shapes of phrases, balance, how convincing the sound that they're making is in terms of the piece, listening to the carrying of the momentum through the piece so that it brings the piece together as a whole, in order to make judgements about the finer points of the interpretation, to give them the guidance that's necessary. And in a concert, really I suppose one hopes that one isn't going to sit there spending the whole of the concert analysing advanced technique, although sometimes I'm afraid that does happen because, I think, you know, one's habits, listening habits as a teacher do tend to make one very analytical about listening to other pianists. But, obviously, with someone whose playing captures you and you love....really what one is listening to is the music, and that is, as a teacher, a great release to be able to listen and enjoy the music, and stop thinking so much about all those other things.

M.L. You appeared, in that particular excerpt, you actually appeared to be listening to the music as well and almost responding to the music yourself, you know, kind of humming and singing a little bit. Would you think that was the case?

Ruth Yes. Very much so. Because I think also that again, there's this very fine line of dominating a pupil where you actually make the, you stamp something on them. You make them do it the way you want them to do it. Now, with somebody as creative as Karen that would be a very bad thing to do and I think probably one would completely fail anyway! But yes, I do because the music means a great deal to me and also it is a great delight to have a pupil who brings music to life in that way, because actually, as a teacher that is quite a rare experience. So it's very difficult for me not to respond.

M.L. Even with other students who may not be as creative or as talented as Karen, do you think that by your responding, perhaps in a visible or audible way, that this affects the student's own approach?

Ruth Yes, quite definitely. I've noticed sometimes that I might sometimes stand up and stand behind them and actually sing them through or I'll stand so they can see my...I'll stand in front of them and use gestures. And I have noticed that there is some connection, there's something that they pick up that will make a response in them and they will release what you're trying to get them to release in themselves. Yes, I think often, in fact I often feel that through gesture and singing I achieve more than demonstrating on the piano. There's a more immediate I mean I also feel too, I'm, as I think I may have said, that I'm quite reluctant to demonstrate on any big scale because I really feel that I would prefer that they actually heard a superb performance of the piece. So I will only usually demonstrate specific things if I think I can get across. And of course sometimes it is necessary, I'm not disputing that, you know, that, you must actually . But I think it's quite interesting. I'm not sure that....and I know that there are many teachers, fine teachers, who don't demonstrate on the instrument at all and yet seem to be able to produce marvellous results. So it's an interesting question, isn't it? how valuable that is really.

M.L. In your little talk before that excerpt, you referred to that Paul Roberts lecture on Debussy that you had told me about before and the cross referencing between the arts. How important is it for piano teachers to be aware of the arts?

Ruth Well I suppose, I find, what one is dealing with here is trying to stimulate the imagination. And, if one can look out beyond what one is trying to do in terms of the music and bring back something from somewhere else that is perhaps represented in painting or sculpture, writing, words, poetry. This is a particular, I suppose, this is very central to me as a person because I value those things enormously and I'm very interested in them and I have always been stimulated by teachers who have brought in these aspects when teaching me. So I suppose because I have enjoyed that I use it. Whether they respond or not depends a great deal on how interested they are.

M.L. Karen was preparing for a performance as was Edwin, even though, as you said, the piece may have been slightly demanding for him. In general, and I know this is a tricky one, is it possible to describe the kinds of issues you stress coming up to performance?

Ruth Yes. I think it's very very difficult, this whole business of pacing, of the actual pacing of the preparation, of reaching the right point at the right time. I think so much of it is luck if you arrive in the right place at the right time. Obviously there are nervous stresses which some suffer from much much more than others. I think that it's very important to try and promote enjoyment of performance but that also is very difficult because again, you're dealing with the individual person and very often the nervous ones are putting stress on themselves. It's very high personal expectation and fear which are part of the stress of performance. And I've seen and known people, very fine

musicians who suffer most dreadfully from the stresses of performance. I don't know what the answer is really. I'm always overjoyed when I find I have young children who have a very positive attitude towards performance, and certainly at a young age that's something I try very hard to do. But we live in a very competitive world as you know, and they all know what's going on and they're all very keen to win and they're quite competitive aren't they? So I suppose it's to do with each individual person and how they deal with that situation.

M.L. In relation to the pieces they might be playing, what issues might you be addressing, apart from kind of the concept of performance itself?

Ruth Well I suppose if you think why do we perform, what they're trying to do is to communicate the music or to interpret the music that the composer has written, to communicate that we love it, that it is interesting to us, that we are committed to it, that it's important. Unfortunately one of the most difficult things is to separate the ego and serve the music and this is where so much of the stress comes. It's the ego that creates the stress. But I mean that takes a lifetime, doesn't it, to learn to deal with all that. Sorry, what was the original question? I've gone away from it.

M.L. The question was kind of in terms of a piece that a student is preparing for a performance, what aspects of performance would you be emphasising or.....

Ruth I think projection. I mean hopefully they will be prepared enough or secure enough to be able to still give something special in a performance despite the nervous, the extra stress, the extra pressure that they're under. So therefore in a sense I do aim to secure them very well before they perform. But there again we get back to this awful thing about being over well, over prepared and then losing the spontaneity and the life of the music. To some extent you have to trust them, you know. Is that enough?

M.L. That's fine, yes fine. Will we leave that excerpt?

Ruth Yes, that's fine.

E7: Cynthia - Sonata in A major.....Scarlatti

Context: *Prior to this excerpt Ruth and Cynthia work on the opening section, focusing on the L.H.trills. Ruth points to the need to play the trills at "a speed that's comfortable, that has the lightness, that has the brightness, the Allegro..." She is looking for a speed that will also allow the trills to "speak", that allows for "the same beautiful playing in the L.H. as in the R.H.," that facilitates a "consistent tempo" avoiding a tendency to "pick up the tempo" after the trills. Ruth demonstrates, getting Cynthia to play the trills at a slower speed first with a more singing sound and playing it as beautifully as she can, suggesting that she "needs to slow it down until it feels*

physically comfortable with it and then speed it up again." There is a lot of repetition of this particular section, L.H. alone and hands together at various tempi.

M.L. Now, that was excerpt number seven with Cynthia playing some Scarlatti. So, would you like to comment on your approach here?

Ruth Yes, I mean again we're working with Cynthia trying to promote some initiative and a little more thinking about the music from herself, from her rather than me always telling her what to do. But as we were saying, by the end of this excerpt she had grasped obviously what I was getting at and, I think, remembering back to that time, I felt that I was carrying her because she was tired and what I was trying to get through to her was some vitality and energy and finally it did begin to show towards the end. So I think that was possibly my main aim, to try and get the music to sparkle a little bit.

M.L. Actually you went about describing the mood, you know, "strong, joyous, celebratory." And actually after that excerpt, later in the lesson, another section you described as "plaintive, beseeching, quite crying." So we're back to the descriptions again. (**Ruth** Yes) Do you think in that case it had an effect?

Ruth I think definitely. I think she suddenly saw that A major section in a different light and she responded.

M.L. This business about dynamic contrasts and dynamic variety and dynamic colour, how can we go about....how do you go about developing it, a feeling for dynamic colour and contrasts?

Ruth Well apart from, you mean apart from the actual touch business, I mean the technique of playing softly, playing loudly whatever, you mean just in a musical way?

M.L. Making students aware in a musical way.

Ruth Again I very often use, I use the word colour a great deal in my teaching and I very often relate to painting because it's something they all do at school. And I often....they will respond, I've heard pupils say when they finally achieve perhaps a good contrast in dynamic "that does sound better." Then I try to explain to them that we have to make the music interesting, it isn't enough just to play the notes, it has to be interesting and rounded and three-dimensional and it has to have a proper life. Oh I think it's by talking, again it's trying to stimulate the imagination, that kind of approach.

M.L. O.k. At the opening of the excerpt you asked Cynthia, "what do you think about the way you play it and how would you criticise that?"

Ruth Yes, now my thinking behind that is that as you become more advanced as a student it is very necessary to be a little bit more self-analytical. To be able to say in your practice, in practice time, "no that's not very good, I could do better." Because very often, as you know, at a more senior level they don't have the luxury of the time and perhaps not the same span of patience of the teacher

either, because they have to cover such an enormous amount of work and, of course, the quicker you are at perhaps analysing the work that you're doing on your own the quicker your.....the good results are going to be. So that's another part of trying to prepare Cynthia just a little for what's coming next.

M.L. O.k. Just a few general questions. Sorry, is there anything else you'd like to say about any of the excerpts?

Ruth Well no, there's only just one thing that's very interesting. You know this question of intelligence. Now, here I think is an example of a girl who, yes she has a certain natural intelligence but she hasn't got an exceptional intelligence and in fact she hasn't any particular intellect, she has found her academic work very difficult and she's a slogger, she's stubborn and she's very hard-working. But at the same time she does have a gift. I feel she has a gift, I've always felt that. You have to dig to find it but, therefore a very strong intelligence isn't always necessary, I don't think. It might make it a little bit more difficult, getting there, but eh..... I was just interested in that contrast between Edwin who is so obviously intelligent and Cynthia who really is, you know, she certainly has intelligence but it is not obvious, when you're teaching her it is not obvious. And maybe that's a part of why she hasn't learnt to express yet. It's there. She hasn't dug it out from wherever it is or it hasn't been stimulated in her or whatever.

M.L. Do you think this relates at all to the mental awareness and mental preparedness that you speak about, actually, to your students in your teaching?

Ruth Yes, I think it has a lot to do with it, I think... But, again, I think it's often very, even for seventeen and eighteen- year olds sometimes, it's very difficult for them to conceptualise things like mental focus and concentration and where to put that energy and how to use that energy successfully and perhaps that's something that you really only find out as you mature and as you have more performing experience etc.

M.L. O.k., interesting. So, anything else?

Ruth I don't think so Mary. No, I don't think so.

M.L. Have you ever seen yourself teaching on video before?

Ruth No, never.

M.L. And are there any observations you'd like to make on what you saw?

Ruth Well, I have to say that I was dreading it but in fact I've found it surprisingly easy to watch. It hasn't been nearly as disturbing as I thought it was going to be. (**M.L.** Good. Well that's reassuring for me.) And I'm very pleased it's been a.....It's actually very reassuring for me too because, you know, I felt that I would see all sorts of things that I wouldn't like in myself as a teacher, you know, that in fact could be quite difficult for one's own self-confidence. I think that's

what I was dreading in a way, that it would undermine my own confidence in my teaching. But I must say that hasn't really happened, I feel quite positive about it. (M.L. Good, but there would be nothing there to undermine your self-confidence anyway!)

M.L. Right. Now, I tried to choose representative excerpts, showing different aspects and different facets of your teaching and the strategies you employed. Is there anything that you'd like to raise on this issue?

Ruth Well no, I don't think so off the cuff, because I think you covered a very generous and wide spectrum of really what's involved in teaching individuals and, as a teacher, this has been an incredibly valuable learning experience for me. (M.L. Oh, good) I think it is very good perhaps to see oneself on video because you never see yourself as you really are. And it is very good to have been given an opportunity to assess and think about what I'm doing as a teacher, and that's something that, you know, most of us don't have the opp..... well are not called upon to do.

M.L. Well I'm very glad that you feel that way and that you got something out of it personally.

Ruth Oh very much so Mary, very much so.

M.L. We've talked a lot about piano teaching and piano playing and all kinds of aspects of piano performance but could you, just in a nutshell, describe what for you makes for good piano performance, the characteristics of a good performance.

Ruth Sound is very important to me. Obviously a grasp and understanding of the style of the music that's being played. Of course what one looks for is that something extra, something that makes you sit on the edge of your seat, and something that makes you feel, moves you. Then I, if I have those feelings I really will go away feeling happy.

M.L. Good. Now, if Karen or...Cynthia is moving on..... Well, let's say Karen. If Karen was to spend another couple of years with you, what would you hope you would have achieved with Karen? How would you have made a difference?

Ruth I'm not sure about that. I did get an interesting bit of feedback the other day from her in that she has returned to a piece that she did early on in our time together which she played most beautifully ultimately which was the g sharp minor Rachmaninov rhapsody, prelude. And she said it's simply wonderful going back to this piece, (because she's going to use it again in whatever she's going to do,) she said "because I found it, having found it so difficult I now find it's a joy because it has become so easy." Now that means obviously that she has found a greater ease in her playing. Perhaps she has developed technically more. Therefore I have obviously given her something. But it's very difficult to say whether I will give her anything.

M.L. Yes and Karen I suppose is a very particular case (**Ruth** Yes) Maybe I should put it like this. If a student had spent maybe four years or whatever amount of time with you, what would you like them to be able to take away from the experience of learning piano with you?

Ruth I would like first of all that their knowledge of music and appreciation of music would have been perhaps widened. That they can play the piano competently with some confidence in performance, with some freedom and some freedom of thought. I suppose those would be some of the important things.

M.L. Right. And with the students at the earlier stages, let's take Edwin. He would have been with you for about? (**Ruth** Edwin has been with me for two years now) So what would you hope that he has achieved already?

Ruth Well, he started as a complete beginner and he is now negotiating his way round, at a faster and faster pace, all sorts of pieces. Since in fact this film he's..... the pace of achievement has speeded up most excitingly and he is beginning to tackle pieces of music. He will now bring me a piece of music that I haven't actually helped him on, and he will have done a really good job on it. Now, I'm thrilled about that because that shows that there's an interest, there's a motivation that he's suddenly finding it's all rather exciting and it's rather rewarding. He is also extremely ambitious and he was disappointed that he didn't do better in the festival. He wasn't content with his merit at his first festival, it wasn't enough. So he actually wants to go in the next one and do much better. So he's very motivated is Edwin, you know, so,But you know he....when I think of how he started with just learning the geography of the notes, in two years he has spanned quite a repertoire.

M.L. So, if he's bringing pieces to you then he's kind of, his reading skills.....

Ruth Yes, his reading skills are getting better. That has been a difficult area. Yes, it's as if he's suddenly found he has cracked it, do you know? It suddenly is possible, it's accessible, and that's wonderful.

M.L. Right, we've observed students at different levels in these excerpts. Would you consider that your approach is similar across levels?

Ruth Yes, I think em,.... of course it's very difficult because some of the more advanced students you pick up at a much later stage, so you know nothing about the way they've been taught initially. You can tell of course if they've been well taught or if they've developed very bad habits or whatever. But you don't really have access to that part of the experience in their lives. And often that can be difficult because you can often spend as much as a year, I find, just settling down, getting them to trust you and to know them yourself, to get the measure of them, what they can do. So, I think there could be adjustments in approach because a lot of the time in that first year one is really dodging about trying to find out the point of entry really, as a teacher, where they are going to let you in and trust you and grow with you.

M.L. Do you think that there are different emphases at the different levels?

Ruth Yes I do. I certainly do. I think that a reasonably intelligent child can certainly learn to play quite well up to, I would think about, let's take the A.B. standard Grade 5. You know, you can really learn to play the piano. I think after that, then you begin to sort out the sheep from the goats,

in a sense, because the demands the music begins to make on them are often bigger than they can cope with.

M.L. So, would you be emphasising different things in your teaching of the younger, the less advanced people?

Ruth Yes, I think so. I think first of all you've got to give them a reasonably good physical training in order to negotiate the notes. I think probably my emphasis on the production of sound and the technique would be quite strong in the early stages, to equip them so that they could then free themselves for musical, the expressive side of music. I hope as we go along we will constantly talk about the expressive side of the music but you know the emphasis would be on giving them the skills. I think that is important.

M.L. And then, with the more advanced ones?

Ruth Well the more advanced ones, again it depends so much on what they bring you. If, I know that Karen is an exception but, if she has....if somebody has a really natural ability to play the piano, a facility to play the piano, then naturally the emphasis would be on developing the musical side of it. But then there are times when pupils of that....and really quite able pupils, will come to you with extremely problematical habits which are actually impeding and getting in the way, and then you might have to spend an awful lot of time, as you well know, trying to undo that.

M.L. So, again, its becoming clear, it depends on the individual. Would you agree?

Ruth Yes.

M.L. Would you say that you adhere to any particular method?

Ruth No, I don't think so. I think it's a distillation of everything that I have gained from some of the wonderful teachers that I have had, things that I find work, basically.

M.L. O.k. And how did you learn how to teach the piano?

Ruth Well, I suppose from, apart from my training.... I mean I did a teacher's diploma which I suppose was the beginning of it all, very much the beginning of it all. I have had the advantage of having had some marvellous teachers. I have also a lot of professional playing friends who I've gleaned a great deal of valuable knowledge from. And I have continued to have odd lessons here and there with people who have influenced my teaching and have helped me very very much. So I would say it's all about learning, I mean you bring certain experience of your own to it, but I really have to say that I have learned to teach through actually getting down and doing it and gathering in the best of what's been given to me and hopefully be able to pass something on.

M.L. You spoke of the influence of very good teachers that you encountered along the way. What kinds of things would you have learnt from them? Is there anything that stands out from any of them?

Ruth Yes, I've learned certainly about t....from the performance point of view, I've learned about the space that music needs, about musical judgement, about insights into the music itself. On the

other hand, I've also found, from one particular teacher I'm thinking about....I never found playing the piano easy, it's always been a struggle for me to play well, and I had a marvellous three years with a teacher who knew so much about how to approach technical problems and I learned a great deal from her for which I'm eternally grateful and that I've....and her teaching I have used tremendously in my own teaching.

M.L. Apart..... you said about performance and space and so on . What about actual teaching itself?

Ruth Well of course I've attended quite a lot of master classes so I have watched other people in action which I have found immensely, often enjoyable and very helpful.

M.L. Do you think the fact that you taught as....you were Head of Music in a secondary school? (Ruth Yes) Do you think that influenced your piano teaching in any way?

Ruth Yes, enormously because I think, and I was very lucky I think to have that school teacher training, because it gave me much more understanding of children and their development and what you could expect and at what age you could expect things. I also think that because I had to teach general music, that enhanced my piano teaching because I could bring in other experiences. That was a very valuable experience.

M.L. Would you feel that if you hadn't had the teacher training, the school teacher training, would you have felt as, how will I put it, would you feel that you would know as much about teaching?

Ruth No. Definitely not.

M.L. Even from teaching diplomas and things?

Ruth Maybe, maybe but I don't really think so.

M.L. Or was the emphasis different?

Ruth I think it helped me to understand the process of teaching and learning, what learning was about. Now I'm not sure that, you see, if I hadn't done that, I don't know if I would have looked into that aspect of it so closely or so deeply. In fact I'm perfectly sure that I wouldn't have done. Maybe a lot of it I would have done I hope naturally anyway, but the consciousness of it has helped I think.

M.L. Good. Finally, again, we're fond of nutshells!, what are the essential things, do you think, that a piano teacher should know and should be able to do and should bring....maybe what qualities should they, need to bring to their teaching? Have you another ten hours?!

Ruth First of all I think that, I mean hopefully, apart from all the things, having a certain amount of executant skill helps and you bring your knowledge and your training and one thing and another. But I think the whole success of teaching is dependent upon a good relationship with the pupil. The pupil needs to trust you, to be receptive to what you have to say. You equally as a teacher have to be conscious of what you can expect from them at the age that they are. This is something you have to watch all the time because it's so easy to expect too much. I think one has to be very respecting

of the power one has as a teacher and how it can be used badly, because we are all human and I think it.... you have to learn to have tremendous emotional discipline as a teacher because you can hurt pupils if you allow, you know, the natural human irritation and sometimes frustration and anger. I'm very much talking about children in their rather tender years. Confidence to me is the most valuable thing in this life if you can have it and it's so easy to smash it. So I suppose really what I mean is apart from the fact that one would hope that you had some qualifications and understanding of what good music teaching is about, that you would respect that the relationship is important and it's what you give to each other, working together that makes it work.

M.L. O.k. I think that's a good note to end on unless you want to add anything about anything!

Ruth No, I think I've said quite enough!

M.L. So, thank you very much indeed for all those illuminating observations and insights. Thank you.

APPENDIX F

TEACHER F: ANNE

F1: Mary - Sonata in G major Op. 49 No. 2.....Beethoven

Context: *Mary is preparing for a festival the following day. She plays through the movement and, as she plays, Anne counts aloud and taps the rhythm, and draws Mary's attention to the need to keep a steady tempo and count properly. After the performance Anne comments on the lack of pedal, and describes the playing as being untidy. She warns Mary not to stop even if she plays wrong notes.*

M.L. That was the first excerpt with Mary playing Beethoven. Now, first of all, would you consider this to be a fair representation of what took place at that lesson.

Anne Yes.

M.L. Good. Would you consider this to be typical of your approach?

Anne At that point in the state (??) of the piece, yes.

M.L. And would you please try to describe what you did in this excerpt.

Anne I was just trying to get shape into the phrasing and get it to sound more expressive by putting shape and direction into it.

M.L. How do you think Mary responded?

Anne She wasn't very quick at getting things right, so that's why I had to keep going over and over the same things again.

M.L. Is repetition, is it a feature of piano teaching, do you find?

Anne No, it depends on the child. Some people get it right instantly, like you play it once and they have it right the second time, and some don't so you have to keep saying it over and over.

M.L. O.k., you mentioned there that you were trying to get Mary to play more expressively and several times you said "please play more expressively." What do you mean by playing expressively?

Anne Well, it starts off with having more shape in the phrasing, more direction, making a nicer sound, obviously not bumping out second beats and things like that because that distorts the shape of the phrase. Generally making a nicer sound.

M.L. O.k., when you say making a nicer sound, what exactly do you mean by that?

Anne Well, making the piano sing more.

M.L. O.k. Would you like to talk a little bit about sound generally, in piano playing?

Anne Oh, you mean, oh, let me think.

M.L. Well, sometimes you actually ask for a more singing sound or you describe the sound as being “clear.” Clear is a word you use quite a lot.

Anne Right, it would depend on the composer. I mean in that piece I was trying to get a cantabile right hand and a quiet bass, and getting a tune on top of the chords, like voicing the top part of your hand, and not hitting the louds, whereas if you were playing Bartok or something like that you would have a much more aggressive sound. If you were playing Schumann you’d have a more rich sound.

M.L. O.k., so it’s to do with the style of the piece.

Anne But obviously making a more beautiful sound, not poking the piano at any stage.

M.L. O.k. How best can you develop a sensitivity to sound in your student?

Anne Well, if they listen to when I do it and they hear their own, they usually can hear the difference, but it’s difficult if they’ve got a bad piano to practise on.

M.L. Right. Let’s just go back to the expressive playing for a moment. What is being expressed when we’re talking about, you know, playing expressively.

Anne Well, some sort of sensitivity to what the composer has written, the different styles....in Beethoven you’re trying to bring out different things than you would, say, again, in a modern piece. Like in that particular Beethoven it should be more a gentle feeling and not sounding aggressive, not sounding rushed, just getting people to feel the same thing you’re trying to bring out.

M.L. O.k. At one point in the excerpt there you said to Mary to play “sadly,” and in some of the other lessons you used words such as “exciting,” “gentle,” “sweetly and expressively,” “lively,” you know, to describe the mood of the piece. How do you find this helps the student?

Anne They usually know what I’m talking about when I say “play sadly.” They try to, they can hear that particular note, something, that word seems to work better than other words, like they’ll play more gently or something like that. Now, I wouldn’t say that all the way through a piece, it’s generally just on something like a slur or a particular chord, and they generally do something with it then. It’s just whatever word evokes something in the child.

M.L. Right, on the other hand, when you’re working on particular pieces you don’t always talk about or describe the mood or character in this way. So, could you say what are the other ways in which you try to help the student grasp and convey this idea of character?

Anne Well, it depends on the child. Some children are very musical and they will do something if you say sadly or expressively. Others haven’t got a clue what you’re talking about. So, she is a musical child and she does eventually get things that have, you know, that have some character in them. With other children I wouldn’t bother saying something like “sadly” because they don’t know what you’re talking about, especially younger children. First of all they have to get the basics right and they have to be able to do elegant slurs, make nice sounds before they can ever bring out anything like sad or exciting or anything like that. The basics have to be there first.

M.L. O.k., you said, with some children using those words wouldn't work, so what other strategies would you use?

Anne Well, you can almost sound as though you're playing expressively if you're doing things like making a nice sound, making cantabile, doing elegant slurs, nice phrasing, having some shape. Like usually I end up writing in directions of phrases to children who just don't do it themselves. I have an arrow, this is the top of the phrase, this is the bottom of the phrase, and that can come across as sounding musical in the end, even if it doesn't come from within, whereas others will do it naturally and you don't have to be so specific in telling them what to do.

M.L. O.k. You said there, by showing them the phrasing and talking about sound and elegant slurs and all, that you can help them to play expressively. So it is possible, do you think then, to teach students to play expressively?

Anne Yes, up to a point.

M.L. What would the point be!

Anne Well, you'll always find that a musical child is going to sound more expressive than one who isn't musical, in the long run. And as they get more advanced it sounds more stitched on, than someone who has got a very natural instinct for music. But you can get away with quite a lot.

M.L. Do you find that with some students that may not respond initially, that eventually they do, through the involvement with the music?

Anne No, I don't think you can make a child musical who isn't musical.

M.L. O.k. Now, as I explained at the beginning, before this excerpt Mary had played through the movement. Now, as a piano teacher you spend a lot of time listening to your students. What kind of things are you listening for and what kind of things might you be thinking about as the student plays?

Anne Well, she'd only be playing through the piece if it was at a stage of playing through and that was four days before a competition or something. I'm listening, well if it was say for a competition I'm listening to whether she can actually get through it, make it sound like a good performance, obviously try to not have slips and go through even if she does have. Whether it sounds as though it's projecting something or whether she's playing it to herself, and then just looking at what's in the music, whether she's doing dynamics, phrasing, you know everything like that, whether the rhythm is right. Yeah they also have a tendency to rush or slow down when they play a piece right through which they might not be aware of in their own practice.

M.L. O.k. Just a few things arose from that. This idea of projection, how can you as the teacher help with this?

Anne Well, everything has to be more exaggerated. I mean everything like, sound, dynamics, the kind of character you're bringing out, the staccatos, than it would be, say, if you were just playing in a room to yourself. If you're playing on a stage everything has to be much larger than life.

M.L. O.k. The other thing you said was, staccato, sound, all this. In your teaching, you emphasise detail a lot, and what's written in the music. Would you see this as a feature of your teaching?

Anne Yeah, it's essential.

M.L. Right. And the other thing you said then was rhythm. Again in a lot of the lessons you worked on rhythm with various students, trying to develop a steady pulse. How can you develop a sense of rhythm in students?

Anne Well, using a metronome is a very good help, but usually when they put off the metronome then, if they don't have a good sense of rhythm, when they put off the metronome they don't realise they're slowing down or quickening up. So it's usually the same kind of passages that always slow down, so you just point those out, and they have to, really force themselves to keep the speed going. But basic practice with the metronome from the beginning is usually very helpful, and obviously counting, from the start.

M.L. Right, you sometimes count aloud while the students are playing. (uhum) Is that a conscious thing?

Anne Yes, I suppose so.

M.L. And the other thing is you often get them to count aloud as well.

Anne Yes, I expect them to count aloud when they're very small, all the time, and then gradually as their beats get more steady and they know what the counting is I don't expect them to count out loud. But I do when they're learning a piece from the beginning, because getting the rhythm right is one of the first things you have to do when you're learning a piece. You can't do the rhythm after you've learnt the notes.

M.L. No. Right. I was asking you there about what you were listening for. How would you think that listening as a piano teacher compares with listening as a member of a concert audience?

Anne It depends what kind of member of a concert audience you're talking about. If you're talking about a general member who is just going along to enjoy it.....

M.L. You, at a concert.

Anne Oh, me. Well, as a teacher I'm trying to get the details and obviously trying to get the student to do it as well as they can. If I were just listening to somebody in a concert I wouldn't be conscious of trying to....well I'd just be listening. I wouldn't be trying to pick out things that I want to improve or.....

M.L. O.k., so you're listening with a purpose.

Anne Yeah, I'm listening to pick out things that I can get them to do better, to improve their performance.

M.L. O.k. Is there anything you'd like to raise about that particular excerpt, anything you'd like to comment on?

Anne Well, except that that was, yeah, that was sort of last lesson or two lessons before the concert so that was more detail than I would be doing, you know. I mean that was particularly.... she knew the piece and, I think she did anyway! She knew it and so I was just trying to get some things like the shape of the beginning, whereas normally I wouldn't do so much detail with something. Then that was just to bring out the best for her competition.

M.L. Right, a lot of your students were preparing for competitions and this festival. What are your views on competition?

Anne They're really great, especially with my students. They're very very competitive and they do most work when they have a competition coming up, and it's very good for them to play in public because they don't get much opportunity here. Particularly as I am a private teacher they don't have school concerts and things like that, so it's really their only chance of playing in public. And they also, I mean, getting a piece up to concert performance is different to just learning pieces during the year. They have to polish things more. And they all enjoy it, I have no problems with them having bad experiences or.... they seem to like doing them and they want to do lots.

M.L. That's good. This idea of giving an opportunity to performas you say it's different at a concert or competition than just playing through. Do you think this is very important in developing their pianistic abilities?

Anne It's important if they want to go on with piano but if they are happy just to play in a room then they don't have to do competitions. I mean if they are playing for themselves, that's o.k. but if they want to get further I think it's essential to play in public, and to prepare to a level of competition.

M.L. What do you think....you know you said if they're happy to play in a room, that's fine, if they want to go on, then competitions are important. What do you think the students get out of learning to play the piano?

Anne A sense of accomplishment, and not all of them enjoy it, I have to say. Some of them are sent to lessons. But when they do well most of them do enjoy it. They like when they get a good mark in their exam or they do well in their competition they've sort of forgotten all the hours that they had to spend practising that they didn't like. And probably not many of them will continue when they get older. I think it's more what the parents get out of it.

M.L. O.k. Mary is, I would think, quite a talented child, so perhaps she might get more, as you say, a sense of accomplishment if she does well at competitions. But if you take your average piano student, what can they learn from learning to play the piano?

Anne If they get to a fairly good standard they can read music, they'll always be able to appreciate music when they're older, although I think if you drop it that you forget most things. I mean, learning to read music is something that you'll forget later on. So, I don't know whether you get a sense of enjoyment of music from learning the piano. I wouldn't go that far.

M.L. Can they learn anything apart from learning to play the piano? Do they learn anything else?

Anne Well, again it depends on how far they go. If you get to a high standard you're learning to be creative in another way, like an artistic way. If you're only learning basic things you learn the discipline of having to do things correctly and have something prepared each week, the discipline of practising, a sense of rhythm I suppose you learn, but it's not very relevant to other things.

M.L. You mentioned there if they get to an advanced stage that they learn to work in a creative way, and artistic things. What's the function of the teacher at this stage in relation to developing a sense of artistry?

Anne Well, the teacher has a lot to do at that stage. Supposing, I mean, if you take someone who is say, at a diploma level, encouraging them to listen to lots of other performers and go to concerts and play often, and trying to do their own things in the music apart from just whatever the teacher has told. It develops a sense of independence and yeah, just being more creative. But the teacher has to foster that.

M.L. And is there a certain stage when the teacher needs to begin fostering this?

Anne Again it depends on the child. If you've got a talented child, right from the beginning. But if they are just one who can play in time and play the right notes it's better just to sort of get them to play as well as they can without spending too much time telling them to be imaginative, because they don't know what that's about. So if you have a talented child it's right from the beginning you'll be saying things like, "this chord is a minor chord, this is a sad feeling," or whatever, and they respond to that. Or you'll tell them, "this piece, play it like something you saw on television," and they can do that. But other children, they just do it exactly the same, so you're wasting your time.

M.L. So, you think imagination then plays an important part but just for the more talented?

Anne Yes. I really believe that you have to have a sense of musicality and it's basic and it's not something that can be stitched onto people. It's there or it isn't there. You can, kind of, give an impression of being musical but it's, it's still basic. If you're well taught you can get to a certain level but the person who has got the natural talent will always come out on top in the end. You can hear it through any amount of teaching or whatever.

M.L. O.k., is there anything else you'd like to comment on in that excerpt or shall we move on.

F2: Sue - "Swaying Trees" and "Wild Daffodils".....Marjorie Heller

Context: *Sue is preparing for a festival in a few days time. She plays through "Swaying Trees", starting at the wrong octave. Anne tells her not to look around when she finishes and questions her regarding the rhythm in a particular bar where she had cut a beat. Anne also questions her about the dynamics, observing that she has played the whole piece f even though it is marked p. Anne asks asks her to play it softly and to count in the middle. She draws attention to the fact that she is not sitting properly, explaining that her foot should be on the edge of the pedal - not "stuck all over it", and that she should not put the pedal down until she needs it.*

M.L. O.k., that was the second excerpt with Sue playing "Swaying Trees" and "Wild Daffodils" by Marjorie Heller. Would you like to comment on your approach in this excerpt?

Anne Yes, this again was preparing for a competition and I was trying to get the shape of the phrases and the details right, like the dynamics, and trying to keep....yeah, just I mean, the basic things like her pedalling, she was sticking down the pedal in the wrong places. It was just a last minute thing.

M.L. Was there any other way in which you might have approached this lesson?

Anne Well I find with that child that it's very difficult. You could say the same thing a hundred times and she just, she doesn't concentrate. So she is really quite difficult to handle. So I couldn't think of anyway that I could have done anything.

M.L. O.k. In this particular excerpt you demonstrated and you asked Sue to, and I quote, "listen and copy this." Would you like to comment on this approach?

Anne Yes. By just talking to her you don't know whether she has listened or not, and she might do exactly..... like if you say "play this note soft," and then she'll play it again loud and you say "no, its meant to be soft" and she'd do it again loud. So at least if you say, "copy this," it's something that she has to do constructively. I mean it's something she has to actively do rather than just do it wrong again. So one time I did say "listen and copy," and she did it really well, she copied exactly what I had done with the dynamics, but then of course she forgot the next time she did it.

M.L. Would you use this with other students?

Anne Yes, because it's more of an active process. Yeah, I use it quite a lot. And it also involves listening and doing something yourself rather than just listening to words and then you might not have to do anything about it.

M.L. In general, what kinds of things do you tend to demonstrate?

Anne Phrasing, dynamics and the kind of sound that I want them to make.

M.L. O.k. Now, usually, in the lessons that I observed, you demonstrated small snippets, sometimes just a few notes and often one hand. You tend not to play very much for your students.

Anne I do play for the older ones. I don't play for the smaller ones because they don't listen, they look out the window as soon as you sit down to play. Sometimes I'll play like a whole page for someone, say, who is older or who is actually wanting to hear what the mood of the piece is like, particularly for a more talented child who can get the general feeling of the piece, instead of just playing something and they don't really pick up any details. It's more for the general mood or the general sound of a piece that I'll play it for them. I wouldn't do that if I was just trying to bring out a small point. Then I'd just play one bar.

M.L. O.k. Sometimes, and here in fact you do, you play with the student.

Anne That's usually to keep the rhythm going.

M.L. And sometimes you hum or sing as the student plays.

Anne Again, I'm usually counting. It's usually to keep them in the right place in the bar.

M.L. And you make little gestures with your hand at times. Is this conscious or unconscious?

Anne No, not really, probably unconscious. I don't know if they can see that so, it's probably me doing it for me rather than for them.

M.L. You're doing it for you rather....that's an interesting one. Do you feel yourself, particularly maybe with some of, like let's say, the Beethoven and some of the bigger pieces, do you feel yourself responding to the music as the student plays?

Anne Yes.

M.L. And, do you think the student is conscious of this?

Anne Possibly, but probably not. Well, they'll know that I was listening. They must assume that I'm listening, that I'm not just commenting on something that someone else did with the same piece. They must know that I've heard what they've (played) and that I'm commenting on that. But I don't think they'd know that.

M.L. O.k. You used questioning quite a bit in that excerpt.

Anne Yeah, again, that's to make her think for herself because if I speak she just doesn't listen or change it. If I ask her what dynamic is that note meant to be, she'll have to look at it and work out an answer, and it might mean that she has actually made some cognitive leap to actually see what's happening in that bar, instead of just listening to me waffling on. Particularly with her I have to draw her into it. Otherwise there would be just....absolutely no progress is made at all.

M.L. But you do use questions with some of the others as well?

Anne Yes. Again it's to make them think for themselves. Because I know if I'm listening to a lecture, if I sit there, I can sit there for two hours and not hear a word, whereas if I'm asked a question I have to think of the answer myself and so you've made some....the process of thinking, and you'll remember it better.

M.L. O.k. You emphasise the dynamics a lot here. How do you feel she responded to that?

Anne Not very well. Better than usual for her I have to say! I mean she did respond that one time when I said “copy and listen”, she did that bar perfectly and that’s about the only time that she made a difference. She does them vaguely, but then you don’t know whether she’s ever going to do them the next time she does the piece. It’s really a matter, she’s quite young and she doesn’t concentrate well, but, she will get it right eventually I think.

M.L. You say she’s quite young and she doesn’t concentrate, so concentration is obviously something that students need to bring to their playing? (**Anne** Yes, definitely) What else do they need to bring to their piano playing and to the lesson?

Anne Well, they need some sort of careful preparation at home. And they need to have thought about things, not just do things without thinking about anything at all. That’s about all.

M.L. Well, we were talking about listening and you told her to listen and copy this, so kind of, listen and concentrate. Apart from listening and concentrating, what other kinds of activities might the student be engaged in?

Anne I don’t know.

M.L. O.k. well, you said there they had to think things through, so.....

Anne Yes. Well that’s more concentrating, when you have to think of all they’re trying to do, what the composer has said in the music, what the teacher has told them to do. They’ve got to try and do it their best and not just do things haphazardly or any old way.

M.L. Right. O.k. Would you comment a little bit on listening, on this aspect of the student listening and the effect it has on their development?

Anne Yes, some students....you’ll ask them at the end of a piece, “where did you play a wrong note?” and they’ll say they don’t know. That again is concentration. It’s very important that they are able to critically analyse what they have just done,. Otherwise nothing will ever get any better. If they don’t know where they have gone wrong they’re not going to be able to practise that bit or find it again or improve it. So, listening also involves listening to other people, listening to the way the teacher plays and trying to copy things. Listening, say when you go to a competition to hear how....usually when they come back from a competition I might ask them, “how did the other people play, and some children will be able to tell you, comment on different types of playing, usually quite basic things like “they played it slow,” or “they played it in the wrong octave”, but at least they’ve actually watched someone play and made some judgement of it, which is quite good. It’s a good sign for their own playing.

M.L. Sue had been practising these pieces for a while. What kinds of things would you like your students to bring to their practice?

Anne What I’ve just said . Getting all the details the composer wrote, everything the teacher has tried to improve in the piece, practising well, not just playing in loads of mistakes and doing the

same things wrong every time. Oh, listening, another thing about listening is with the pedal. It's absolutely impossible to pedal properly unless you listen to the sound you're making, unless you can judge whether you're smudging two chords together and that's something that you have to do wrong and hear it's wrong. If they can't hear that they are pedalling badly then they are not going to be able to get it better. Pedalling is very much to do with listening. It's not just an automatic lifting up and down of your foot.

M.L. O.k. Sue was, as you said, preparing for this competition. How would you describe how you would have liked her to play? In other words, what do you think the ingredients of a good performance are?

Anne I would have liked it to sound less kind of heavy and stodgy. I would have liked more liveliness in her personality but that is to do with her really, because other children played the same pieces and I don't think I told them anything different and it sounded lighter, more bouncy, more lively. Very much the child herself comes through in any piece that they play. Yes, I had four people playing that piece and they all played it completely differently. Whereas they all had basically the dynamics, notes and rhythm right, they all had a different sound which is their own personal thing and a different character and it just comes across really differently.

M.L. O.k. So, is it that there are some things that the teacher can teach and other things that come from the students themselves?

Anne Yes, it's back to the same thing.

M.L. Back to what you were saying before.

Anne And also, some children can sound very lively and very engaging to listen to and yet it might not be very musical but it's very appealing, that it will make you sit up and listen, and they might not necessarily be very expressive or very imaginative or anything like that. But they can do very well with that, by making people listen and by playing in an arresting way. Whereas other children, they might be very musical but the rhythm might go a bit sloppy or it'll sound rather.... and not come through. So, again, it's very much the character of the child that you can hear in any piece.

M.L. O.k. Is there anything else you'd like to raise about that excerpt?

Anne No.

F3: Jan - "Petite Piece No. 2"..... Goedike

Context: *This excerpt is taken from the start of Jan's lesson. Jan has been working on this piece for a week, Anne having read through it with her at the previous lesson drawing attention to*

the rhythm, notes, articulation, fingering, and the indication "Andante Maestoso" which she had described as "majestic, like a king, not fast and lively, more solemn".

M.L. That was the third excerpt with Jan playing Goedike. Now, would you try to describe what you were doing in this excerpt?

Anne Yes, I was just trying to get basics like the counting, the notes, the dynamics, the....I don't know if I mentioned pedal, I don't think I did. Just to get everything accurate.

M.L. O.k. Now, Jan, she appears to read quite well, and she understands the terms. How do you think that you as a teacher make a difference at this stage of learning the piece?

Anne Well, she had quite a few misreadings, she had a lot of accidentals missing, she had the rhythm wrong, even though she knows very well how to count. It's just that children miss out little details like that. I don't think she would have been able to get the piece perfect by herself because she's too young and, once you do it wrong once or twice it's very unlikely that she'll notice that her rhythm is wrong in a certain bar.

M.L. How do you think she responded and what do you think she might have taken away from the lesson?

Anne Well, she will hopefully have got the notes right and the places that I wrote in the counting, she will do those correctly. It's not really a matter of responding, it's just correcting the mistakes she had wrong.

M.L. Would this be typical of a lesson at the beginning of learning a piece?

Anne Yes.

M.L. You asked Jan to play more slowly and you often advocate slow practice. Would you like to comment on this?

Anne Yes, because unless they can do....unless they do things slowly they can't get all the details in. There's too much to take in, like getting the notes, the rhythm everything there in the music, you can't possibly do it if you do it at a fast speed. It also means that you're less likely to slow down in the hard bits and get a basic rhythm going from the beginning, instead of always taking the hard bits slower. So if you take the piece at the speed that you can do the hard bit, then you've got all of the piece at the same speed.

M.L. Even when the piece is at a more advanced stage you still advocate this slow practice.

Anne Well, they can hear what's going on. They can concentrate on whatever, like the sound or the cantabile in the right hand or, if you do things fast you can't take in all those things.

M.L. O.k. You often give directions to the student as they play. Towards the end of that extract Jan was playing and you made comments like, "now soft, notes, small accent, fingering, accent on the chord, join, dim., ssshh, slow, all the notes, one and two and pause." How do you think this affects the student?

Anne I think they don't like being stopped all the time and told to start it again. It's much easier for them to play through and if they can hear what I was saying, then they will probably do it there and then. And if you do it often enough they will eventually remember that that bit has to be soft or whatever. It's just like stopping them and saying "this was supposed to be soft and start again now," it's unlikely that they'll remember it when they get there. Yeah, in particular, children don't like to be stopped constantly. They get very irritated and it's better to let them keep going usually, except at the very end stage when you're trying to polish things.

M.L. O.k. As I said, this was a first lesson. What would you have liked to have seen the following week?

Anne All those things corrected that I told her.

M.L. Right, now, is there anything else that you'd like to comment on in that excerpt?

Anne No, I don't think so.

F4: Mary - Allemande in A HWV 477.....Handel

Context: *This is Mary's first introduction to this piece which she is preparing for A.B. Grade 6 exam.*

M.L. That was the fourth excerpt with Mary playing a piece by Handel. Now, would you like to comment on this excerpt?

Anne Yes, that's not typical because she has left it, or I left it rather late to start her Grade 6 pieces. So, normally I don't spoonfeed like the trills so much as that, or the counting. I get her to work out what notes she has to play on the trills and how she should count it, whereas instead I was telling her, put this here and do that there and..... She is very quick at imitating so I was just trying to make the most use of the time. She also doesn't have a long enough lesson to get everything ready. And she is an appallingly bad sightreader. So that was....yeah, it's quite an ordeal to get her to learn something like that. As you can hear, she forgot all her sharps.

M.L. Now, how do you think Mary would have coped with that piece on her own if you hadn't introduced it as you did there?

Anne Quite badly. Yeah, as I said, she's an extremely bad sightreader and she's also quite lazy so if she found that it was difficult she'd just leave it. So that was why I had to go over everything. She has a very good ear and so once she heard what it was meant to sound like she'll be able to remember that and it won't be a problem for her. But it's usually very difficult for her to learn pieces from the beginning.

M.L. Oh, but as you say, it was because you had less time than usual that....(**Anne** Yes) like normally would you.....

Anne Normally I would expect them to....I mean, she has done Grade 5 theory so she actually knows how to do the trills, so she should have been able to work out which notes they were and what rhythm they were and what fingering they were. But that would have taken too long, I mean it would have taken a few minutes. There were so many trills in it I just didn't have time, and also it was like, two months before her exam so there just wasn't time to go through everything like that. It was just a panic.

M.L. O.k. You said she was preparing it for an exam. Has she done the exam yet?

Anne No, she's doing it this week.

M.L. I'm interested in what has happened the piece since then.

Anne Now it's good, it's fine. It's at the speed, she can do all the trills, she obviously hasn't got any accidentals missing and she plays well when she knows things. You'd never know that she has such a struggle to learn them.

M.L. O.k. What kind of issues did she need help with, or what kind of things might you have been dealing with in subsequent lessons?

Anne It was much more the learning strategy with her than anything else. And with her, I usually, I played the whole of the Handel to her the other day, and she immediately got the feel of it and she got it flowing more just from hearing it once. She's the kind of person that you can play something to and she listens and immediately it has the result. But learning is very difficult with her. It would have been a nightmare if she had learnt that by herself. She would have had all the wrong counting, all the accidentals missing and none of the trills would have been in the right place. And she's also exceptionally careless. She'll always put the wrong finger wherever she can, and leave it there. (**M.L.** You paint a very pretty picture!) No, she's very good once she learns things, she plays really well and you'd never know the problems at the beginning. She is very talented at performing and she can memorise easily and things like that, and she's got a very very good ear.

M.L. Does that make her less independent then?

Anne Yes I would imagine that if she didn't come to lessons that she wouldn't ever go to the bother of learning a piece herself, whereas in fact she definitely enjoys playing, she's definitely talented and when she has a piece learnt it sounds very good, but I can't imagine her ever sitting down and learning something. Her sightreading is about Grade 3 standard if even that. It's just far too much of an ordeal for her to learn a piece. So yes, she's not very independent in that sense. I mean learning, being able to sightread, is one of the greatest things for going on yourself and being motivated to learn things.

M.L. So you feel that in this particular case you would have had a major input in actually getting the basic notes, rhythm, phrasing, dynamics, trills, whatever.

Anne Also, her technique is good, she doesn't have problems, she, I mean, it's adequate. She doesn't practise very much, in fact she hardly practises and yet she's always able to play things well. So, she's gifted physically as well. It's just the learning is disastrous.

M.L. So she requires a specific approach? (**Anne** Yes) You mentioned there a minute ago about learning strategies. Do you think that different students have different learning strategies or that you as a teacher need to have different learning strategies?

Anne No, the students have themselves. Some are obviously more intelligent than others, some are more independent, some get a lot of help at home, so you have to adapt your teaching to suit that. Some can learn pieces by themselves and get them almost up to scratch, but then they might not play so well in the end. They'll have the piece learnt at the beginning, if they're a good sightreader and if they're careful, but then it won't sound very good when they're finished. Whereas she's the opposite. She can't learn them but yet sounds good when she's got them learnt.

M.L. Right. You mentioned there that she had a good technique, and you know, pianists tend to talk about technique and interpretation. How would you define technique?

Anne Well., technique is being able to get around the piano, being able to play, whatever standard you're at being able to play the notes adequately at the right speed, being able to make a nice sound, being able to use the pedal, co-ordinating properly with your hands. And just not finding it an enormous problem. If you have a good technique, if you play a piece there shouldn't be anything that's insurmountable if it's at your level. There shouldn't be sort of fluffy bits even though you might have to practise them more often. It's also to do with the relaxation and the shape of your hand and things like that.

M.L. So, would you as a teacher see the development (of technique) as part of your main function?

Anne Yes. I don't talk about technique as such, but they do.... say from the beginning, they're doing little things like "Dozen a Day", and if they get the hand position right at the beginning and they're relaxed most of the things follow naturally. There are some children who have a lot of problems because they just find it difficult to move their hands. No, a few children have. But generally if they learn things correctly at the beginning and they don't go too fast they, you know, follow whatever speed that they can manage, then technique always comes afterwards. Technique goes along with it. It's not something that you have to take out as a separate thing. It should go along with whatever stage you're at.

M.L. Yes, and they're learning through the pieces that they're doing as well. What would you say that Mary learnt from this particular piece? Was there anything specific that she might have learnt. I don't mean technically, I just mean.....

Anne Well, she hasn't done very many Baroque pieces so I suppose she learnt more about the style. That would have been the first piece she did with so many trills and, she would have just learnt what Baroque music sounds like.

M.L. Did she have difficulty with the part playing?

Anne No. She had difficulty learning it, definitely. I mean I had to draw so many lines and say "hold this one and let go of that one" but once she gets it she doesn't have difficulty, no. It's more carelessness at the beginning, that she doesn't bother to hold the part and she'll do it again and it'll be wrong every time, rather than that it's difficult for her. I mean her hand is perfectly well able to hold the notes. She has got good stretch in her hand so she doesn't have a problem that way.

M.L. Do you find that other students have difficulty with part playing?

Anne Well it is difficult but, (M.L. ...or what kind of strategies...) it's really the learning process, that if you learn it, if your fingering is good, and if it works, and if you learn it carefully, then it does work. Obviously, learning how to do a singing tone has to come before that because if you're bringing out one part more than the other, if you can't do a right hand louder than a left hand you're not going to be able to do a top part of your right hand louder than a lower part of the right hand. So things come in stages.

M.L. O.k. Now, Mary, at the lessons I observed, was also learning pieces by Haydn and Martinu, for her Grade 6 as well. How can you develop a feeling for different pianistic styles?

Anne Well, with her I play a lot as I said. Well the use of pedal, it's very basic, the kind of sound you make. She has got a completely different sound in the three pieces. The Handel is more clean and precise and the Haydn is quite like that as well, whereas the Martinu is much more accented chords, also more pedal, more kind of a singing tone and there's more variety in the sound. You can learn that anyway by following what the composers do, and also by listening to the way the teacher plays, and from the pieces you've learnt before. And also the new Associated Board tests encourage you to think about different styles because in Grade 5 you have to comment on a piece and say what style it is. So the children are learning about what they are listening for, like is it chordal or is it contrapuntal or is there a tune and accompaniment or is there a lot of pedal or things like that. So, I think they're becoming much more aware of what style is because it's part of the exam programme now.

M.L. O.k. In the previous excerpt with Jan you said that part of what you have to do is correct mistakes. And here you were explaining things and instructing as to what to hold and what not to hold and, as you said, demonstrating the trills. What other kind of strategies do you employ in your teaching, just in general terms?

Anne Well, playing the piece through and trying to get the sense of the mood of the piece, getting them to copy what I'm doing, trying to get a character of a piece across and yeah, getting different

styles so that not all the three pieces....the three pieces should never sound the same, they're all totally different periods. Things like that.

M.L. O.k. Anything else you'd like to comment on there.

Anne No.

F5: Daire - Jibbidy F and ACE

Context: *In this excerpt Anne works with Daire on pieces from Jibbidy F and ACE. The lesson begins with Dozen a Day and Notefinding followed by Jibbidy F and Ace. Daire has been working on the first three pieces since the previous week and the fourth piece is new.*

M.L. That was excerpt number 5 with Daire working on some pieces from Jibbidy F. Now, do you think this was a fair representation of what happened?

Anne Yes

M.L. O.k. And would you like to describe what you were doing in this excerpt?

Anne Yes, well she's very young, (she was barely four I think there) and I was trying to get her to be able to read the names of the notes so that she will be able to learn things herself. So I give her more pieces than I would with an older child so that she will go faster through things, so to get a sense of achieving something, because I have to keep her interest. So she only has a fifteen minute lesson. I was very concerned with joining between notes because that's something you have to get right from the very first time you do it. It's really difficult to get correct if you come at a later stage and you haven't learnt how to do it. I wasn't that fussy about her hand position because I didn't want to discourage her, and also, her hands are very very small. So I was really making sure that she was able to name the notes so that she'd be able to learn the pieces herself and that she could join between them.

M.L. O.k. You emphasise reading skills in all of the lessons with the younger students. Is this to make them independent so that they can read.

Anne Yes. It's also, anyone who starts sightreading from the beginning, they have no problems going through. It's just when you come to it later on. Like with Mary, she started with me when I think she was about Grade 4 and she wasn't able to sightread at all and I just haven't been able to get her to practise it ever because she just hates it so much. So it's just got to the stage where it's just a disaster. Whereas every other child....they just do it as part of their lesson every week. And especially if you learn the names of the notes right from the beginning, it's not a problem, it's not something that you have to do separately, or it's not a big issue, learning how to sightread. It's something that goes along with learning how to play the piano. So I encourage the small children

to say the names of the notes. She can't read anyway, that child, she can't read English, so she names like "A C A" or whatever, so that she will automatically associate that particular note with a name and then know where it is on the piano. And I found that works really well for the first few books, and after that they just learn the lines and spaces and go through.

M.L. O.k. In some of the other lessons you also got her to say the words.

Anne Yes. Again, I'm, because she's so young I want her to feel that she can read and, you know, she likes to achieve things, and if she knows the words of the piece she'll feel it's really a song. It makes it more interesting for her.

M.L. O.k. And I notice you point at the music as the student plays.

Anne Yes, because she's very little and she loses her place all the time. I don't do it with bigger people.

M.L. And again, we talked about your counting, you count aloud here as well.

Anne Oh yes, counting is another thing that she has to do right from the very first lesson even if she doesn't understand what three in a bar means or what two in a bar, if she sees a white note with a stem she knows she has to say two after it. So it's just something that becomes automatic, even if they don't understand the concept.

M.L. O.k. You used....we talked about questioning earlier. You used it here in introducing the ??? as well.

Anne Yes, again to keep her interest because she's very small.

M.L. How do you find the younger students respond to questions.

Anne Very well. They have to think about something and they generally remember it better, and it also means that I can tell what their mother has taught them and what they know themselves. So if I ask her a question she'll have to think about it and I can tell what she's actually learning, what she understands.

M.L. O.K. Daire had been learning for a very short time. at this stage. Can you remember what you might have done with her at her first lesson?

Anne Yes. I taught her where C was and I asked her to find all the C's on the piano and she liked that! And I showed her what her hand should look like. I didn't explain it in words because she didn't really know what I was talking about. So you might have noticed in that episode she put her hand up and said "like this." So she knows what the shape of it looks like. She might not know that her fingers are supposed to be curved or she plays with the tip of them, but she can tell by looking at it when it's wrong. But she will occasionally, if a note is stretchy for her, she'll....they won't work the way they should, but I'm not too concerned about that at the moment. So the beginning was just, yeah..... I taught her what middle C looked like on the music and I taught her the name of the treble and the name of the bass and that they were..... I taught her right hand from left hand. That was basically the first fifteen minutes.

M.L. O.k. And would that be typical of a first lesson?

Anne Yes, except other people have longer, they've half an hour. And if they're able to read they can usually do one piece out of each book. I mean if they're able to read English. But with her I couldn't.

M.L. So, you were saying there you showed her what the hand looked like and I noticed in that particular excerpt as well, you showed her your hand and said "what's wrong with my hand? Is this one good?" So do you think with such a young student that the look of the thing is very important?

Anne Yes. With an older child, say if she was eight, I'd explain to her that she must play with the tip of her finger and make sure she knows what that means and, you know, that her thumb should be straight, her wrist should be level. But with a child that age, she doesn't, she won't listen to a long conversation of mine anyway. So it's just better to show her because as soon as I start putting loads of sentences together she loses attention.

M.L. Right. That was just an excerpt from Daire's lesson. What else would she do in her lesson? What other areas would you cover?

Anne I think she had three books even at the very beginning. She was doing Mini-Dozen a day and also a John Thompson book which all basically cover the same notes, they're all around middle C one hand at a time and C D ,C B. So, she feels that she has lots of books and that she's, you know, she finishes lots of pieces every week, whereas in fact they're all more or less the same. And it also means that she has to see the same note in different music books so that she can recognise it rather than just knowing it's the first page on Jibbidy f. She'll be able to find C in her other book and know that's still C. She also has a manuscript and she draws notes.

M.L. O.k. So you seem to concentrate on developing her reading skills, a good hand position, (joining between notes) joining between notes and she also does some drawing of notes.

Anne That's so that she can tell them in the music. She has to know what middle C looks like and be able to draw it herself.

M.L. Have we left anything out?

Anne No.

M.L. O.k. Now, what do you think that Daire has achieved in the short time that she has been learning?

Anne Do you mean since that lesson or since now? (M.L. Since she began, what has she achieved thus far?)

Anne Right, well, now she knows an awful lot of notes, she knows about counting, she can do more pieces every week, (her lesson has increased to twenty minutes a week,) and her concentration is better. She can find her way around the piano and her hand position, she has now got up to fifth finger in both hands, so she's used to using all fingers. That's about it.

M.L. So are you pleased with her progress and what she has achieved?

Anne Yes. She's a very good achiever for her age.

M.L. Now, she's very young and in general, what conditions are necessary for a student to learn to play the piano?

Anne With a very young child her mother has to help her at home and understand what music is about. It also helps, like, her older sister learnt and that's why she wanted to learn because she used to come to the lessons and always wanted to start when she was very young. Yes, they really need help at home.

M.L. I was just asking you what are the conditions necessary for a student to learn to play the piano and you had said that parental help was important.

Anne Yeah, they need a piano as well. I had a student who didn't have a piano and it didn't work very well! Yes, if an older child plays at home that also motivates them to want to be as good as the older child, and when they're very small it's absolutely crucial that they have someone to help them read the notebook, what I've written down, and to practise it properly, not just playing it once and then thinking that they're finished. That's about all.

M.L. O.k. You said that some of your students probably didn't enjoy practising.

Anne This might be typical of my class, I don't know. They're very competitive. Their mothers want them to learn and they do practise because the mothers want them to do well and they want them to go through exams as fast as possible and do as many competitions as they can, so they are pushed really hard at home, which probably doesn't add to their enjoyment, but they do enjoy when they do well and when they do well in a competition, so I suppose it works that way.

M.L. And what could you as their teacher, or what do you do as their teacher to make it more enjoyable?

Anne Yeah, I try to give them more than one book and not stick on the same thing for too long, and learning how to sightread from the very beginning means that it's not a struggle to learn a piece, because that's one of the most horrible things, if you're not able to sightread it's just....practising is a nightmare.

M.L. Can you cast your mind back to your own student days? Did you enjoy practising?

Anne I did when I was small and I didn't when I was a teenager. When I was small it was easy and I was doing well and it was fun, and when I was older it was a chore to have to sit so many hours at the piano.

M.L. We were talking about books and you said that Daire had a number of different books. What are you looking for when you choose books for the students?

Anne Yeah, well at the beginning I'm looking for books that centre around middle C and books that complement each other, you know, you don't want two books that are doing totally different things. I also have sightreading books all the time, not just when they're doing exams. So

sightreading is part of the lesson, part of practice, it's not something that you suddenly do when you've got your exam next week. And I try to have quite a lot of books, so again they feel that they're achieving and it's more interesting to play lots of pieces even if they're at the same standard. So I prefer to do lots of easy pieces than one hard piece for months and months. And choosing repertoire later on, I don't like doing things that are heavily edited and I like to choose a wider range of repertoire, not, for example, getting one book called "Romantic Pieces", I prefer to do different kind of things. But I'm restricted in that my students want to do as many exams as possible and as many competitions, so they don't usually get a chance of doing repertoire as well.

M.L. O.k. You follow the Associated Board exam system. Do you find that you're happy with the repertoire that's presented

Anne Yes, they cover three styles each time. But I would prefer if my students didn't do exams so often and could do more pieces at the same grade instead of going straight on to the next grade when they've done their three pieces, but I don't have a choice.

M.L. O.k. So, apart from the sense of achievement and doing well in exams and competitions, could you hazard a guess as to what playing the piano might mean for somebody like Mary?

Anne Well she is clearly a musical child and I think she enjoys the sound of music, she probably likes listening to music. I know that she is very lazy and doesn't like practising at all, and very rarely practises. So, it's certainly something that she should be doing because she's very talented, and I think she will continue with it.

M.L. Do you feel that this emphasis on exams and competitions restricts, well you said that it restricts your approach. Does it restrict their musical development?

Anne Yes it does because they only learn a very small amount of repertoire so they really don't know different styles. They've only maybe learnt one piece by Handel for a certain exam, and they have no idea that Bach and Scarlatti are the same kind of pieces because they've never done any. So I find that they are very limited in their general music knowledge. Yeah, and I would prefer if they did lots of pieces rather than just going straight through.

M.L. O.k. We have travelled far from Daire's excerpt. Have you anything else to say about the particular excerpt we saw there?

Anne Just that she's very young and I want to keep her enthusiasm going, so I find when I teach her I'm not nearly as fussy as I would be say with a seven or eight year old child. I let her away with things and I give her many more pieces and let them through, even if she plays wrong notes or if she stutters and stops, I don't make her do them over and over, because I want her....she enjoys it a lot and she really runs over to the piano several times a day at home, I've heard, and so, I want to keep that enthusiasm, just make it easy and fun, and I don't really mind at this stage if she doesn't do things perfectly.

M.L. We were talking earlier about the conditions necessary for students to learn to play the piano. Do you think this enthusiasm is important?

Anne It definitely helps. As I said, if their mother makes them practise it doesn't really matter if they're enthusiastic or not because they'll get the results, but if they like it everything is going to be much smoother and much easier.

M.L. O.k. Is there anything else you'd like to comment on at this stage?

Anne No.

F6: Lena - Dozen A Day

Context: *This lesson starts with Dozen a Day. Lena plays seven of the pieces which she has prepared. This excerpt starts with a further piece which Lena has prepared and goes on to introduce four new pieces.*

M.L. So, that was excerpt number 6. You were working with Lena on some pieces from Dozen a Day. Would you like to comment on this excerpt?

Anne Well, yes, I was teaching her basic technical things like joining between chords, some notes have to be held and the other notes joined, that's in the one hand. Turning the thumb under in a scale passage and floating off when you're playing slurs and getting the first note louder and the second note softer, which is a sort of precursor of playing with feeling, and that's the beginning of playing expressively, and also, the tip of her fifth finger, she has problems with that, I kept reminding her about that. And she is very intelligent but has difficulty physically. She doesn't do things easily. So I had to keep going over and over the same things. But she's very bright so she usually knows what I'm talking about, it's just that she can't do it very well.

M.L. O.k. I noticed at one stage, you took Lena's hand, felt it, shook it and kind of generally manipulated it. Why was this?

Anne Well, she's tense. That's one of the reasons that she finds things difficult. She's very anxious to get things right and she's very enthusiastic and she usually ends up tightening everything. So, if she can get everything relaxed, everything works much better. But she's over-enthusiastic, which is not a criticism!

M.L. Right, yes, I understand. Do you find this with some other students as well, this problem of tension?

Anne No, very little. She's about the most....yeah, she has about the most tension in her hands.

M.L. Would you like to comment generally on the notion of tension and relaxation?

Anne Well, it's absolutely essential to be relaxed. If you've any tension at all then you're going to have technical difficulties all the time with any piece you ever play. So it has to be right from the beginning. It's also very difficult to get tension out, say if you're at Grade 2 or something. That's something you have to learn from the first time you play a note, that you can't have tension, because you're doing..... it just makes things technically impossible to do. Everything has to be done naturally and the fact that, if your hand is curved naturally and loosely and if your arm is straight, all of that is the most natural way to play and that's what's going to work later on. And once you start building in tension everything is going to not work properly.

M.L. O.k. In addition to kind of, feeling Lena's hand or getting Lena to feel her own hand, you also described the type of hand you wanted as "loose" and the movement on the slur as "floating off." You said Lena was bright. Do you think that younger children understand these terms?

Anne Well, they can feel if I feel their hand, they know the difference between when it's tight and clenched and when it's loose and they, they get to know what the correct actual feeling of their hand is. But it's, it's a very difficult problem to get rid of. You just have to go slower through things and to keep going over things rather than rushing through.

M.L. Is there anything that Lena herself can do about eliminating it?

Anne Yes, I think it's just that she's over-enthusiastic and she tries to think about too many things at the same time and she usually rushes at things. That it's not actually a physical problem, it's more something she does to herself. She is perfectly well able to play things relaxed when she concentrates on relaxation, but then generally everything else goes, she'll forget her rhythm or her notes. It's just, it's a feature of her, as a particular child.

M.L. O.k. I mentioned the "loose hand" and the "floating off." In some of the lessons you asked students (and I think actually you asked Lena as well,) to "push" you often use that term or to "throw", "bounce", "jump", "stretch", "open your hand out" etc.

Anne Well, they understand what push means, and push is different from "hitting" or "banging." It has a whole different concept in their mind. Pushing is something that's more gentle, but yet it's firm. And so certain words bring out the sound that I want and I've just got used to what words work.

M.L. Right. How do you think Lena responded in this?

Anne Well, she tries very hard to get things right but she just has difficulty in doing them. Like with the slurs, she knew exactly when I asked her which notes had to be soft and which loud, but she never actually did it. But she did eventually. After a few weeks she did get it right. Yeah, she's very enthusiastic and she really tries hard and she's very interested in doing everything. It's just that gets in the way sometimes.

M.L. O.k. Like Daire a while ago, this is just a short excerpt from one of Lena's lessons where she happens to be working on "Dozen a Day." Could you describe what else you would cover in a typical Lena lesson?

Anne Yes, She's quite musical and she's very interested and thinks, so I talk more about the feeling in a piece, like she knows things like minor chords are sad and she often plays things, and she often talks quite a lot and she'll describe which pieces she likes and why she likes them, and I let her do that. I think she talked less because there was the video there, she tends to talk quite a bit. And with her I have to be careful not to discourage her as well, because she wants to get through things so quickly. It's just the problem of her rushing at things and being tense. Another thing is, I teach theory. I'm the theory teacher of all my students so I have to try and build that in. That's why I was explaining things like triplets, because I'm the one who will have to actually put her through her theory exams. So I start theoretical words and also Italian terms as soon as I can.

M.L. O.k. She was working on Dozen there and I saw her working on Jibbidy f. What other kinds of things would feature in her lesson.

Anne They're the only two books and also theory books. She was doing lines and spaces with a little theory book there that I saw, naming notes. Yes, just those two books.

M.L. O.k. Is there anything else you'd like to comment on in that excerpt?

Anne No.

F7: Jim - "Minuet in G" and "Waltz" from Jibbidy F and ACE.

Context: *This lesson starts with theory, Dozen a Day and Jibbidy F and ACE from which Jim plays three pieces before the start of this excerpt. Anne had introduced the two pieces featuring in the excerpt the previous week and had asked Jim to learn them hands separately and, when he knew each hand perfectly to put the two hands together.*

M.L. That was excerpt number seven with Jim playing some Jibbidy f pieces. Would you like to describe what you were doing in this excerpt?

Anne Yes I think I was....I don't know whether that was the second lesson on those or, did you say that before you started? (**M.L.** Yes, you had introduced both those pieces at the previous lesson and had asked him to learn them hands separately, and when he knew each hand perfectly, then to put them together.) O.k. So, I was just correcting his mistakes. He's very quiet and he's very shy and he usually doesn't count, so I was.... that's why most of the rhythm was wrong and I kept trying to get him to count, but he always stops as soon as he possibly can. And it's quite difficult to know

what's going on with him because he's so quiet. And he usually comes in.... that wasn't a typical week, usually he has things right the next week so I never actually know what he knows and what his mother has taught him, because he doesn't ever say anything and he very rarely answers questions. So he's quite difficult. In fact, in that lesson he hadn't got the two pieces learnt but that wasn't very typical. So, yeah, I was just correcting rhythm and trying to get the right hand quiet and the left hand singing tone, in that piece.

M.L. Do you think the personality of the student dictates the approach the teacher may take?

Anne Yes, definitely. Like with the girl before, she was very enthusiastic and very tense, and he has no problem at all with tension, he's completely relaxed but he doesn't really interact with me, he doesn't answer questions, he doesn't take part, he just does what he's told, and it's more difficult with someone like that, because you don't know what's going on in his mind.

M.L. And do you think the teacher-pupil interaction, relationship affects the quality of the teaching and learning?

Anne Not really, I mean, as I said, his mother will stitch it on to him and he'll have it right the next week, so, somebody just hearing the child playing it once wouldn't know whether his mother had taught him it, or whether he'd done it himself, or whether the teacher had taught him it, it comes out more or less the same at the end. But the personality of a child will come out later on in the way they play, in whether the piece sounds exciting, whether they have a lazy kind of laid back way, whether they're too relaxed and they don't bring out anything or whether they're very tense. That's very much to do with the personality.

M.L. You had asked him to play hands separately and you get them to take out bits hands separately quite a lot. Is this particularly at the early stages?

Anne No. I do this all the time. I mean, with Mary doing the Handel I was doing hands separately, that was at Grade 6, and I do it even much later than that, any difficult piece, it'll be hands separately learning it and also taking out difficult places. That goes right through the stages.

M.L. You stress the importance of continuity here, and of playing without stopping, and knowing what's coming, getting ready, and being ready with his fingers. Is this something that develops over time?

Anne Yes, well it's essential to play with a basic rhythm. You can't stop every time the hard bit is coming up.

M.L. Sorry, I didn't mean the continuity, but this idea of getting ready and being ready.

Anne O.k., yeah, getting ready, that's something that they learn to do themselves. Obviously I'm pointing out at that stage, but at a later stage they should know, if there's a high note coming up that they have to have their hand ready for it, they don't suddenly dive for it when the note comes. It's a technical point which just becomes automatic.

M.L. Was that the first time that Jim would have come across, like in the waltz, this business of balancing the two hands?

Anne Yes. It's difficult because it's the left hand that has the tune and the right hand quiet. It's much more easy to do the right hand loud and the left hand soft.

M.L. Right. Is there anything else you'd like to comment on that excerpt?

Anne No, just as I said, the contrast between him and the previous girl is that he's almost over-relaxed and he doesn't have physical problems but it doesn't come through quite so much, whereas she's tense and always wants to get on with it, and that's going to show a lot, later, in their playing.

M.L. Right, would you say because of the difference in personality that you adopt a different approach with them all.

Anne Yes, with her I have to slow her down all the time and with him I'm trying to get on with it. I have to push him harder, whereas with her I don't give her extra pieces. Sometimes she wants to go on to the next piece and I say, "no, just get this one right," whereas with him, I always try to give him more so that he'll move on, because he's a bit laid back about things.

M.L. Is this a general thing that you....would you consider that you adopt a different approach with all of your students?

Anne Yeah, I would hope that I definitely adopt a different approach. There's no point in treating every child the same because they're all totally different and they respond in a different way. If you get a slow child, you have to go slower, and if you get someone who has got a good ear then you can demonstrate and they'll copy, whereas another child mightn't respond to that at all.

M.L. Right, thank you. Is there anything you'd like to say now about any of the last three maybe, because they were three at the beginning stages.

Anne Well, I'm doing more or less the same thing with them. I'm getting small technical things right which I would hope that I wouldn't have to refer to later on. Something like being able to join chords in one hand, that's something that should be got right at the beginning and you should never have to refer to it later on. Whereas with students that I've had who have come to me at a middle stage, they don't know about that and it's very difficult to change it at that stage. And also, something like doing a slur, that should become automatic from the very beginning and it's not something you keep repeating for evermore. That's about all.

M.L. So, basically, with the beginners you're trying to get the basics right.

Anne Yes.

M.L. Now, just a few general questions. First of all, have you ever seen yourself teaching on video before?

Anne No.

M.L. And what are your impressions?

Anne That I talk very unclearly! Otherwise it wasn't surprising, I knew exactly what I do, and I know it's irritating to go over the same bits over and over again, but the children don't seem to mind, they're used to that approach, and it gets results in the end. It wasn't very surprising.

M.L. O.k. I tried to choose representative excerpts. Is there anything that you'd like to raise about your approach to teaching which may not have cropped up in any of these excerpts?

Anne No, except that the beginning of a Grade 6 was the most advanced one, which....that wouldn't be representative of an older child, and also....well of the one child that I have who is Grade 8 and very talented. I have to teach her in a totally different way because you can't go over and over things with her, she gets very bored and, she's extremely quick so I never have to say things several times, I say it once and she does it. So that might be true as they get older as well, that I wouldn't have to keep repeating the same thing over and over again.

M.L. Right, but most of your students would be up to Grade 6, it's just the one Grade 8?

Anne Yes. Most of my students are much younger than that.

M.L. Is it more demanding to teach the talented student, do you think?

Anne No, it's much easier. Well, first of all I don't have to repeat myself a hundred times. It's much more interesting so that makes it less of a challenge in a way because it's something that's natural to do. I get more motivated to teach someone who is very talented. Yeah.

M.L. O.k. We have talked about piano playing, piano teaching and we've talked about performance and what way you'd like your students to perform at the festival. In a nutshell, could you say what for you makes for good piano playing, like the characteristics of good piano performance.

Anne Well, I think no performance can be good unless the details are there to start with. That's something....it's just so basic it shouldn't even have to be mentioned, but unfortunately it doesn't always happen. So I'm talking about having good technique which means, everything like producing a nice sound, being able to play in time, being able to play the scale passages so that there's no stumbles, having a good dynamic range, being able to pedal correctly, all those things should be there, that should be given. And then after that it's the personality of the child that generally comes through. There's no amount of teaching that can cover up a different person's personality. And whether they project or whether they sort of play to themselves and not make people listen. So that's basically...

M.L. You perform quite a bit. Do you think that influences your teaching?

Anne No, because my students don't perform a lot. I'm not teaching people who are, I'm not teaching concert pianists. I'm teaching small children to get through exams and it's a very different matter. And also, the difficulties that one has performing at a concert level are totally different from what you have, say, doing a Grade 3 exam.

M.L. O.k. How do you think the role of performer compares with that of teacher, or is there, can you make any comparison?

Anne No, not much! Oh, it's totally different. I can't answer that.

M.L. Alright. Now, you're also very interested in psychology, particularly in child development. Do you think this influences your approach to teaching?

Anne Yes, there's lots of stages in the development that I wait to happen, like along the Piagetian ideas rather than trying to teach things to someone too soon. And also I'm interested in what they think about and what's going on. I don't like to stitch things on too much, but yet I find I have to, I'm actually forced to do that because of the way my students are. I have to get them through exams. But I prefer, like, I like children to talk to me and tell me what's going on but very few of them do that, especially because their mother is sitting there in the room. So it's not ideally what I would like. Ideally I would prefer to talk to them more and find out what they would do with something, or what pieces they like and why, and that kind of thing, but I don't have that situation.

M.L. O.k. If somebody like Mary was to spend another four years or so studying with you, what would you hope that she would have achieved and how do you think that you would have made a difference?

Anne Well, it's more what her mother would have hoped she would have achieved! I would say that her mother would have expected her to have done Grade 8 and to have won some more competitions.

M.L. Well, if you weren't restricted by parental pressure.....

Anne Well I would like her to be able to sightread because she's just really handicapped because she's not able to read the music. So, ideally, I would start her off on sightreading from the beginning, but whether she would ever practise it I don't know. There's an awful lot of restrictions, it's not an ideal world and you're restricted by whether the child is motivated to practise herself and then by all the things, the mothers, and everything like that.

M.L. Well put it like this. If you had a free hand with Mary, how would you think you could make a difference, apart from sightreading?

Anne Well, if I had a free hand with her, well sightreading is absolutely....I'd have to start off with that because then she'd be able to learn pieces herself. I would like her to do much more repertoire and not just do the grade exams. And I'd like her to.... she has hardly done any modern music, I'd like her to explore that side of things. And I'd like her to have more sort of "energy" in the way she, she's quite lethargic really. I'd like her to have more, yeah, energy in her approach, and more what she wants to do rather than what someone else wants her to do. But I think that will have to come from herself eventually.

M.L. Right. If we take somebody like Lena, who has, probably, the energy that you're talking about, and perhaps the parental pressure may not be as strong there (I could be wrong.) What would you hope that she would have learnt in another four or five years?

Anne Well, she definitely enjoys it, and her progress is quite good so I would hope, I don't know, that she would have obviously reached a much higher stage and that it would be more rounded. I would hope to develop her ear because she has a good ear, so I'd probably spend quite a lot of time doing aural training with her, and I'd say she'd be quite interested in that. So I do have a freer approach with her. There isn't so much pressure at all from at home. And yes, I think that she will continue to enjoy learning, and she does practise, so she's a different case.

M.L. You mentioned aural training there. In the lessons that I observed you didn't concentrate very much on aural training, as aural training if you know what I mean.

Anne That wasn't very typical. Because I'm their theory teacher I also have to do aural training, so say, two months before their exam they get fifteen minutes or so of aural training every week, of doing the ear tests out of the books, and if they can't do the ones in there I go back a bit easier and work through them. So that actually does feature as a part of every lesson but not at that stage, because they were mostly doing competitions. It doesn't happen with beginners. I don't do it until they're starting to do initial grade exam. Then I'll do aural training.

M.L. And do you think that they are developing aurally all the time anyway?

Anne Yes.

M.L. And what do you do, or what can you do to ensure that this happens?

Anne A lot of them sing along with the music. I've problems with some of them who can't pitch their voice at all, so I find that very difficult to get over, it's a big stumbling block at the beginning. But anyone who can sing, I always encourage them to sing the counting or sing the words and that definitely develops a sense of pitch. And then with the new kind of tests it's much more about listening to music, so I do a lot of playing them small pieces and asking them, you know, where was it forte and piano and where was it staccato and legato and they enjoy that, and they become more aware of the differences in the texture when they're playing themselves because they've had to pick out when I play it.

M.L. We have observed students at different levels, from beginner to grade 6. Would you consider your approach is the same, or similar, across levels?

Anne No. At the beginning....also whether the child is quick or talented or whatever. At the beginning I'm much more concerned with details and I wouldn't expect to ever have to mention relaxation, and, I mean, in that basic form, when they're older because that should have been done at the beginning. And at the beginning, yeah, it's very much detail oriented, I'm not talking about the mood of the piece say in Jibbidy f. I wouldn't mention that because most of them wouldn't know

what that's about. Yeah, it changes gradually and in particular whether the child is a musical child it will change much more, and I'll talk more about the character of the piece.

M.L. Would you say that you adhere to any particular method?

Anne No, I don't know the name of any method or.... (anything??) no.

M.L. And how did you learn how to teach piano yourself?

Anne My parents, and the way I was taught myself and from what I've learned. I've been teaching for fifteen years or something like that, so I've learned from my own experience as to what works better, and I've changed some of the things that I used to do when I started teaching.

M.L. What kind of things did you change?

Anne Well, certain small technical things I can remember changing, and I emphasise much more on sightreading because, as I've said so many times, it's such a drag if they can't read the music. So that's very important. I teach pedalling very early and I wasn't taught to do that myself, so I bring that in from long before Grade 1 they'll be using the pedal. And I've had to be much more efficient in what I do, because I've got to get theory, aural tests and everything into the hour, so it's much more crammed and I'm not very happy with that, but that's just the way the situation has turned out.

M.L. O.k. Did you have any formal teacher education?

Anne No.

M.L. How did your own musical education affect your approach?

Anne Well I suppose what I'm teaching is what I've been taught myself, and the way I play affects what I expect a student to play like.

M.L. And is there any one or anything that had a major, has had a major influence on your own teaching?

Anne Well, I suppose my mother taught me most about how to teach from the beginning and I've developed from that. I've changed that slightly but it's her basic approach that I'm using now.

M.L. And, finally, what are the essential things that you consider a piano teacher should know and should be able to do, and what do they need to bring to their teaching?

Anne I should think they should have reached a very high level and be very competent to be able to teach well. And I think that to teach a beginner is very different from being able to play yourself. You've got to think about a whole, total range of things that you don't.... I mean most things that you do now are automatic whereas you've got to think about how you did it when you started. And so it's a very different thing teaching a beginner than teaching say, someone who is Grade 8 and playing a piece that you might be playing yourself. I think it's, in a way it's much more difficult to teach someone from the beginning, you could be much less qualified and teach someone adequately at Grade 6 level than you could teach them as a beginner. What was the question again?

Anne What should a piano teacher know and be able to do and basically what do they need to bring to their teaching?

Anne Well I think, yes the more advanced they are the more repertoire they've done, that's going to help their approach. The more they've listened to other people....having performed in public is very important. I don't think people should be teaching when they just have less than diploma level. I think that they're not bringing enough to their students. Yeah, and that learning about teaching beginners is a totally different thing. So that's about all.

M.L. Well, thank you very much indeed. Is there anything else that you'd like to comment on before we finish the interview?

Anne I don't think so.

